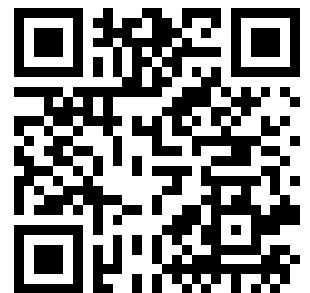

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The
Cutters' Practical Guide
to
Coat Cutting & Making.



Embracing
Morning, Frock & Dress Coats

In all their Varieties, including

COURT, NAVAL, POLICE, UNIFORMS, CLERICAL,
JUVENILE, & WORKING MEN'S
BODYCOATS.

FIFTH - EDITION.

BY W. D. F. VINCENT.

Editor of The "Tailor and Cutter," and Author of numerous Works and
Prize Essays on the Science and Art of Cutting.

LONDON :

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PUBLISHER'S PREFACE

TO THE FIFTH EDITION.



THE Fact that four large editions of this second part of "THE CUTTER'S PRACTICAL GUIDE" have been exhausted in the course of a few years is sufficient evidence that it meets a felt want of cutters, and in preparing this fifth edition we have been able to considerably add to the same by a large number of illustrations of the garments treated of, and at the same time to considerably enlarge its range of subjects, devoting particular attention to those specialities with which our trade abounds.

In its pages the author takes the reader step by step through the measuring, drafting, cutting and making the many kinds of body coats in the simplest and most practical and scientific manner possible, so that the novice or the experienced cutter will alike find it a most valuable addition to his library.

In the matter of printing and arrangement we think a distinct advance has been made on former editions; the placing of the diagram opposite the descriptive letterpress will render study much easier, whilst the size and style of the type, and the quality of the paper are such that render the reading a pleasure. As regards the system, we feel the time has long since gone by when it was necessary to say aught in its favour; it has won its way into thousands of cutting rooms. It is being used by successful cutters in all parts of the world, and on every hand we get expressions of appreciations of its sterling qualities. Its simplicity, reliability and qualities are such that makes it applicable to all classes of trade and all kinds of garments. We therefore offer this Fifth Edition with confidence to our readers, knowing that it will give them every possible satisfaction, it being practical, reliable and instructive.

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INDEX TO CONTENTS.

Introduction	1	The Collar System	28	"Frock" Dress	66
History of the Frock Coat	1	Diagram of Making-up	28	The Windsor Uniform	69
History of the Dress Coat	1	Another Style of Morning Coat	29	Evening Dress of H.M. Household	69
History of the Morning Coat	2	The Cross Pocket Morning Coat	30	The Civil Service	69
The Principles of Coat Cutting	2	Flat-Braided Morning Coat	32	Official Court Dress	70
The Height of Neck	2	Diagram of Cross Pocket Morning Coat	33	The Regulation for Different Classes	71
The Position and Size of Scye	3	Morning Coat Collars and Lapels	34	Levee Dress	72
The C.P.G. Shoulders	3	The Forward Skirted Morning Coat	35	Consul's Dress	73
The Balance	4	Working Men's Coats	36	Master of the Horse	73
The Waist Suppression	4	The Special Features of Ditto	36	Pages of Honour	73
Suppression by Direct Measurement	5	The Coster's Coat	37	Regulations for Ambassadors	74
Spring over Hips and Seat	6	Hints on Making and Diagram	36	Naval Aide-de-Camp	74
Allowance for Making Ease, etc.	6	Prussian Collar System	37	Military Aide-de-Camp	74
The Location of Neck-point	6	Gamekeeper's Coat	38	Volunteer Officers, etc.	74
Sweeps v. New Square	6	Muscular Men's Coats	39	Yeomen of the Guard	75
Measurements Required	7	Morning Coat for Wholesale Trade	40	Bodyguard of Scottish Archers	75
Personal Taste	7	How to Make up Ditto	40	Gentlemen-at-Arms	77
Direct Measuring Instruments	8	Morning Coat for Corpulent Figure	40	Clerical Court Dress	78
Stock Arguments Answered	8	Features of Corpulency	40	Legal Court Dress	80
How to Measure, Fully Illustrated ...	9	How Corpulency is Distributed	42	Lord-Lieutenant of County, etc.	83
Scale of Proportionate Measures	11	System for Corpulent Figures	42	Deputy-Lieut. and vice-Lieut.	85
The Origin of Direct Measures	12	Diagram for 48 breast 50 waist	43	Lord Mayor of London	88
Cain Ellison's Methods	12	Hints on Making for Corpulency	44	Lord Mayors and Mayors	88
The Evolution of Direct Measures	13	General Remarks on Morning Coats	44	Sheriff of London	88
Hepple's Methods	13	Details of Morning Coat Making	45	Highland Kilt	88
Hearn's Methods	14	Novel Styles of Morning Coats	46	Unofficial Court Dress	89
Acton's Systems	15	Morning Coat without Sidebody	47	Royal Academician	89
The Latest and Best Methods	16	Morning Coat without waist-seam	47	Naval Garments	90
Drafting the Lengths	16	Frock Coats	48	Full Dress Coat	91
Ditto Widths	16	Cutting Frock Coats	48	Full Dress Cuffs	92
Ditto Back-seams	16	The Necessary Manipulation	48	Royal Naval Reserve	93
Ditto Shoulders	17	Lapels	48	Naval Ball Dress	94
Ditto Completed Bodypart	17	Diagram of Inside of Frock Coat	49	Naval Frock Dress	95
Illustration Sweep and Square Methods	18	Frock Coat System	50	Naval Mess Dress	96
Drafting Skirts	19	Diagram of Frock Coat	51	Admiral's Jacket	97
Morning Coat Skirts	19	Various Styles of Fronts	53	Clerical Frock	99
Naval Uniform Skirts	19	Details of Making-up	52	Livery Body Coats	100
Coatee Skirts	19	The Summer Frock	54	The Coachman's Frock	102
Shooting Coat Skirts	20	Breast Measure System	55	The Groom's Frock	103
Frock Coat Skirts	20	The Corpulent Frock Coat	58	The Butler's Dress Coat	104
Military Tunic Skirts	20	System for Corpulent Frock	58	The Footman's Coatee	106
Livery Great-coat Skirts	20	Sleeve for Corpulent Coat	59	Sheriffs' Liveries	107
Back Skirts	20	Evening Dress Coats	60	The Page's Jacket	107
Drafting the Sleeves	21	The Latest Style	60	The Postillion's Jacket	107
Points to Observe for Sleeves	21	Requirements of Dress Coats	61	State Liveries	108
Sleeves and Scyes	21	Diagrams of Roll Collar Fronts	61	Police Uniforms	110
Sleeve Balance	22	System for Dress Coat	62	Police Tunics	111
The Undersleeve	22	Dress Coat Collar	62	Regulations for Different Ranks	111
The Morning Coat System	24	Diagram for Dress Coat	63	Fireman's Tunic	113
Diagram of Morning Coat	25	Variation from Frock	64	Hunting Frock	114
Morning Coat Fronts	25	Hints on Making	64	Hunting Morning Coat	114
Special Feature of Morning Coats	27	New Style of Cuffs	66	Hunting Coats	114
Hints on Making	28	The Hunt Dress Coat	66	Hunting Swallow Tail	115
The Manipulation	28	Court Dress	67	The Beaufort Hunting Coat	117
How Morning Coats are Made in the		Advice to Wearers of Court Dress	67	The Eton Jacket	117
West End	28	Finished Fronts	68	Conclusion	118
				Regulation Dress of Different Hunts	119



THE CUTTER'S PRACTICAL GUIDE

TO THE

CUTTING AND MAKING

ALL KINDS OF BODY COATS.

INTRODUCTION.

This part of the Cutter's Practical Guide is devoted to the subject of the cutting and making-up of all kinds of Body Coats. By Body Coats we mean those garments which fit the figure closely, and are made with back, sidebody, forepart, and skirt. They embrace Frock and Dress Coats, Morning Coats, and Uniforms, together with many special styles worn by clergymen, livery servants, Military and Naval officers, and State officials of various kinds.

There is a far greater variety in Body Coats than in Lounges, and as they embrace the dressier portion of tailoring, we feel sure it will prove of service to students and experienced practitioners alike.

It is but natural that our readers should desire to know somewhat of the history of the particular style of garments that he is about to study the cutting of. Does it date back to those very early days, when "The Lord God made for Adam and his wife coats of skin, and clothed them?" Or is it the product of later times, when, midst the whirr of machinery, the battle of life has to be fought under very different circumstances?

We have no means of definitely deciding what was the style of those early coats, but the style of the garments worn by the inhabitants of the "unchanging East" are long, loose and flowing, and, consequently, very different to the close-fitting tunic or bodycoat of the English Army or Piccadilly promenader. "Looseness for ease, closeness for action," is one of the guiding rules of design in His Majesty's Army; and, as bodycoats are essentially of a close-fitting order, there is a touch of smartness and 20th Century enterprise about them, which renders this style attractive.

THE FROCK COAT.

We are told by Mr. Seymour Lucas, is of Persian origin. "They were made with large turn-back cuffs, which, in fine weather, enabled the wearer to display his elegant lawn under sleeves."

But our interest at once became quickened, when we learned that it was George III. and Lord Petersham who first made it a fashionable garment; and the "Petersham Frock" soon became the regulation, and in Mr. Ashton's book, "Days of the Regency," there are many pictures of this gentleman in this style of garment.

The Frock Coat of those days, however, was a very different garment to what it is to-day. There was no separate sidebody, the waist-seam was very high, and the back flat and clumsy, with a collar of immense proportions that make us wonder what could have been the motive for making such a huge affair to go round the neck.

The backs and shoulders were sometimes absurdly narrow, and in the earlier days the waist-seam was omitted, so that the body-coat of those days was little more than our three-seamer, cut long, and with a very narrow back.

THE DRESS COAT

Owes its origin to the French Revolution; indeed, it is back to this event we can trace many of the new deas of dress which characterises this 20th Century. When the Court of France was overthrown, and their political institutions changed, they set themselves the task of designing a new style of dress. The coat at that time

in favour was long in the skirt, buttoned across the chest, loose in the sleeves, and generally of a fantastic order. When this was worn for walking, the fronts of the skirts were fastened back to the hip buttons, for which purpose the two buttons usually put on the top of the back pleats were designed. Gradually it was lopped and cut down, the lapels were made to turn back, and the skirts cut away. It was made to be worn open, and "the snip" was introduced to represent the division of the front and lapel. The pockets were transferred from the front of the skirt to the pleats, and fancy colours were abolished, and so little by little has been evolved through massacres and bloodshed, Revolution and Terror Reign, the present style of Dress Coat.

Little do the wearers of these garments, as they sit at the festive table, or whirl their partner around in some merry dance, realise that the coat they are wearing is the outcome of such scenes as have blanched many cheeks, and stilled the beating of many a heart in the grim embrace of death. But so it is; and, though this garment is the most abused style of any, yet it bids fair to hold its own for many a day to come. It has been accused of being undemocratic, despite the fact that it very closely resembles the everyday dress of the Irish peasant. It has been ridiculed and caricatured more than all other styles put together, and yet it survives; and, though there can be no doubt it violates many of the rules of art, and goes further towards giving the wearer a grotesque appearance, yet it is so distinctly separate from other styles that it is difficult to uproot, despite its aristocratic and inartistic tendencies.

THE MORNING COAT

Also dates from the latter part of the 18th Century, say about 1760, and is doubtless one of the predecessors of the Dress Coat, with a little less romantic history. When first made they reached down to the calf of the leg, running off somewhat in the shape of a sparrow's tail. This absurd length was gradually curtailed until, by the beginning of the 19th Century, they barely reached to the knees, and bear a distinct resemblance to the styles we are illustrating in this work.

During the past century they have passed through many changes, and there are probably few styles of dress which offer more varieties than this one does. They are used for sporting, for business, for work and for play, and the various necessities of these different occupations naturally offer a wide field for adaptation; so that from the gamekeeper's or the coster's Morning Coat to the Piccadilly style, there is a wide difference. In the olden times the skirts were stiffened and ornamented, but these peculiarities have long since vanished, and practical utility has a very large share in the design of this and most other garments.

With this brief historical introduction, let us pass on to the more intensely practical, and we think that section will be best introduced by a brief study of

THE PRINCIPLES OF COAT CUTTING.

It is of the utmost importance that every cutter should be fully aware of the component parts of a coat, in order that he may be able to so vary the cut as to suit the various peculiarities of the customer he is called upon to clothe, and also to produce certain effects to meet their whims and fancies. By component parts we do not mean back, forepart, sleeve, collar, etc., but rather those quantities or sections which go to make up the various parts, and which must all be arranged in accordance with the requirements of the customer.

It matters not what plan we adopt, whether it be breast measure, shoulder measure, direct measure, or block patterns, so long as these principles are understood, and the various quantities in each section properly regulated. We, therefore, begin this work by dealing with those component parts, sections or principles, which we lay down as follows: 1. Height of neck. 2. Position and size of scye. 3. Balance. 4. Waist suppression. 5. Spring over the hips. 6. Allowance for making, ease, etc. 7. The location of the neck point.

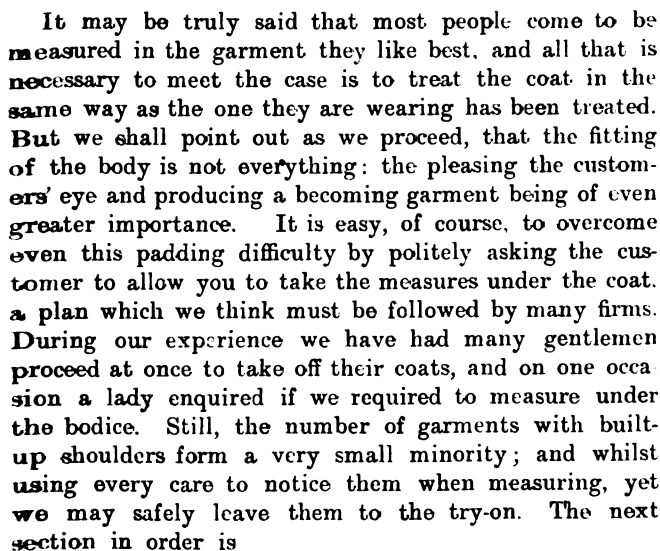
There are several important principles involved in the sleeves, collars, etc., but the above will be quite sufficient in considering the body-part. We will now proceed to deal with each of these sections in order, as far as possible, to lay a good foundation for succeeding articles.

THE HEIGHT OF NECK.

Many and ingenious have been the devices and arrangements for obtaining the height of neck or shoulder slope, all of which have more or less failed, with the exception of direct measures, inasmuch as this section of the body has been found to vary independently of any other; and it will at once be obvious that all those who obtain the amount of shoulder slope by a division of the breast, total height, or natural waist length, are all more or less in error, although it is only just to admit that the latter method is in the right direction, and calculated to produce results nearer the mark than any other divisional method; and had we no opportunity of obtaining the few additional measures we desire, we should not have any hesitation in fixing the height of neck by one-sixth of the natural waist, as it will be found in a very large number of cases to come very near the mark, producing squarer shoulders for a short and stout figure, and the reverse for the tall and thin. But, as we said before, this method is not to be absolutely relied upon, as in practice we find tall figures with square shoulders, and short ones with sloping ones, and so on. Others, again, have taken the height of neck by measuring upwards from the level of shoulders, a plan which is certainly in advance of the last method, as it deals with this section independently of any other. Still, this has been found lacking in meeting the requirements of a class of figures which are abnormally developed in the front shoulder. Hence, after examin-

THE POSITION AND SIZE OF SCYE.

The methods mostly in vogue for this are to fix its depth either by taking one-third of the scye, and adding a fixed quantity of about 3 inches, one-sixth of the natural waist for the shoulder-slope, or one-fourth of a scale found by taking 36 as the normal, and increasing a quarter inch for every inch below, and decreasing $\frac{1}{4}$ in. for every inch above. The depth of scye for a 24 breast would thus be $6\frac{1}{2}$, and that for a 48, $11\frac{1}{4}$. Another plan is to add 30 to all below 30 chest and 40 to all



So much for the perpendicular position. Let us now look at the horizontal, and consider whether it is better to fix the position of the front of scye by the back or front of the garment. Though we acknowledge the back to be the fixed part of the garment, we still give decided preference to those plans which fix it from the front, inasmuch as the width across the chest can be most easily and accurately determined, and is not af-

affected by any variations in the allowance for ease, making-up, and so on; and although the method of fixing the front of scye at two-thirds the scale may, and undoubtedly does, produce garments remarkably near the mark, yet it is not so simple and reliable as the plan of taking a direct measure from front of scye to front of scye across the chest. The measure taken from the centre of the back to the front of scye, passing over so many seams, wadding, etc., is quite likely to mislead us, though it is far more reliable than the proportion of a scale. Hence our preference for the plan of locating the front of scye, by measuring across from the centre of back to the breast line of front, half the chest measure, and that allowance for making ease, etc., which judgment dictates, and then measuring back from the front of breast, the across chest measure. In this way allowance is given for ease and making where it is needed, as nearly all the seams in a coat are between back and front of scye, and the ease is also located in the scye section, a plan which will meet the approval of the majority of our customers.

The top of the scye is found in relation to these two, using for this purpose the over-shoulder measure, deducting the distance from depth of scye to shoulder of back, E to L, Diagram 1, from the over-shoulder measure, and by the remainder measuring up from depth of scye line in front, J to M. Some cutters take the scye circumference and measure up one-third of the scye, and draw a line from neck-point of back and neck-point of forepart, and if one part is below this line the other must be the same amount above.

The scye is slightly oval in shape, so that the small amount that one-third is in excess of the diameter of the circle provides for the increase in the height. The diameter of a circle is, roughly speaking, as 7 to 22, whereas the third would be nearly 7 $\frac{1}{3}$.

THE BALANCE

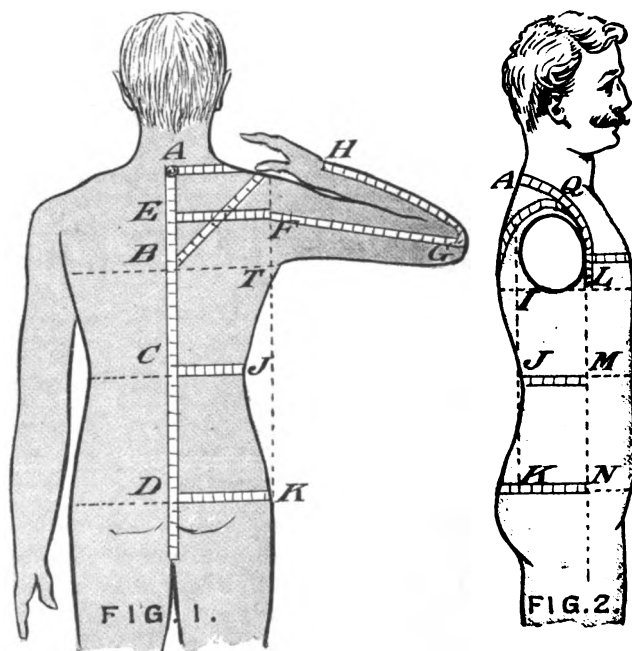
Comes next, and is undoubtedly one of the most important principles connected with coat cutting. It is one on which a lengthy treatise of itself might be written, but we must refrain from doing more than examining so much of it as is necessary for the purpose of this work. Balance consists of the relative lengths of front and back, a good, evenly-balanced coat being generally considered as one with the front the same distance from the level of the bottom of scye upwards, as the back is from level of scye, and the width of back neck fixed at one-sixth. This may be counteracted by the lower part of body of coat, for if the suppressions of the waist at the side are made in excess of the requirements of the figure, they have a very similar effect to that produced by shortening the shoulder. But, assuming that the waist suppressions are in accordance with the requirements of the figure, then balance resolves itself into the relative length of back and front shoulder from the level of scye upwards. As no garment can be said to fit well which is not well balanced, it behoves us to give this matter the most careful consideration. The

coat with the long front shoulder will hang away behind, as if it had no connection with the person wearing it; whilst the one with a too short front shoulder will be all alive in the back, and cling to the waist with the utmost pertinacity. There is no doubt that one of the best plans of finding the balance is by taking the depth of scye, O. E. Diagram 1, and length of front shoulder, J, K, and D. O. which can both be applied in a most simple and expeditious manner. Hence our preference for dealing with the balance from the bottom of scye upward.

The balance has to be decided by the attitude of the customer and the style of the garment. The two measures referred to indicate the attitude of the customer, and as all body coats are made close-fitting at the waist, this does not require to be qualified, as would be the case for some kinds of three-seam or sac garments.

THE WAIST SUPPRESSION.

This is a somewhat difficult point. We have never yet seen a satisfactory plan of obtaining the correct

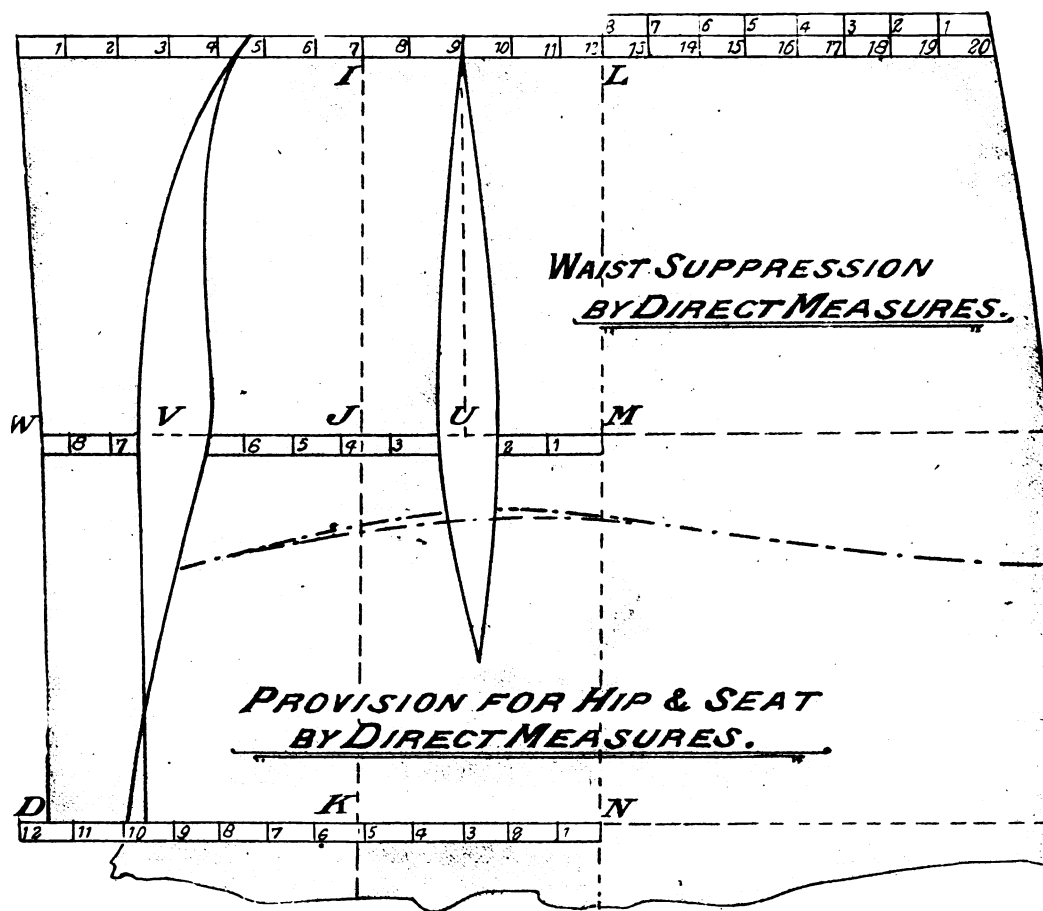


quantity of waist suppression in such a simple and practical method as to commend itself to the mind of the cutter in daily practice. In dealing with suppressions at any part, it is always necessary to remember that to suppress at one part means to produce fulness at another. The principles on which the waist suppression must be based is to provide a receptacle for the prominences of the body. In making the suppression between back and sidebody, the chief aim is to provide a sufficient receptacle for the blades to allow of the coat going naturally into the hollow of the waist. If this is not done sufficiently, there is a fulness produced directly above and below the blades, causing the coat to stand away at the waist, and to be full at the top of

side-seam. The reverse would be the case if the suppressions were too much, and a fulness over the blades be produced. This, then, is the principle of waist suppression, and as long as it is done with due regard to the proportion of the figure, it will have no effect on any other part; but as soon as it is done in excessive or insufficient quantities, then it produces results on the lower part of the coat, similar to variation in the balance or length of the shoulder. Our plan, then, for body-coats, may be gathered from the various diagrams in this work, and consists in taking out 1 inch between the line by which all the lines are squared across, to

ing the general plan or principles upon which it is based.

As we have advocated direct measures for all other parts, we will briefly indicate the best plan of adopting this principle to the suppression of the waist. Square down from the front of the scye to the waist and hips, as M, N, Fig. 2; next square down from the width of the back to the waist and hips as to J, K, Fig. 2. Now measure from I to L, J, M, and K to N. The difference between I, L and J, M indicates the amount to take out at the underarm-seam, U; whilst the extra size of K, N as compared with J, M, shows the amount of



back-seam at waist. This has the effect of lengthening the back balance and making the coat to fit close to the waist behind; then about 1½ in. between back and sidebody, varying according to the flatness or prominence of the blades, and about 1 inch between sidebody and forepart of waist under arm, for a proportionate figure (say 4 inches smaller at waist than chest). We have given all these quantities "about", as fixing them by judgment is decidedly the best plan. It is highly necessary they should be varied, to meet the requirements of different customers; and we trust our readers will be able to form such judgment for themselves, after perus-

spring to be provided over the hips, which may be done by fulling on the skirt, or by a V, as shown.

In like manner measure B to T, C to J, and D to K of Fig. 1, and the difference there is between the measures B, T, and C, J, indicate the amount to take out between back and sidebody at V, whilst the difference between C, J, and D, K, shows the amount of spring required over the back of the seat, as from K to D. There is no doubt this method is reliable, and the only drawback to it is that it involves a lot of measurements, and unless the simpler plan proves defective, we do not think it is necessary..

THE SPRING OVER THE HIPS AND SEAT.

Much that has been said in dealing with the waist suppression applies with equal force to this. Our plan of getting this by direct measures we have already described, but as we seldom use this, we proceed to describe our usual plan, which is to square down from the fashion waist 9 inches, to spring out from 1 to 1½ in. more or less, as the seat is more or less prominent, and to hollow out the waist between skirt and forepart and sidebody, so that a ¼ in. only of daylight or space shows between them for a close-fitting skirt. This must be carefully noted, as if this space is increased, so must also the spring over the seat, by at least double the quantity, when the extra width put into the skirt by this means will form a fold of drapery at the sides. If this last point is specially noticed, many of the existing troubles in connection with skirts will disappear. The amount of fulness over the hips is generally fixed at about 1 inch, but it should always be borne in mind that figures which are thin at waist and prominent in the hips require more, and the reverse for stout waists. If pockets are to be placed at the side, a still greater quantity is necessary. These we believe are the principal features to be noted in connection with this section, in order to produce satisfactory results.

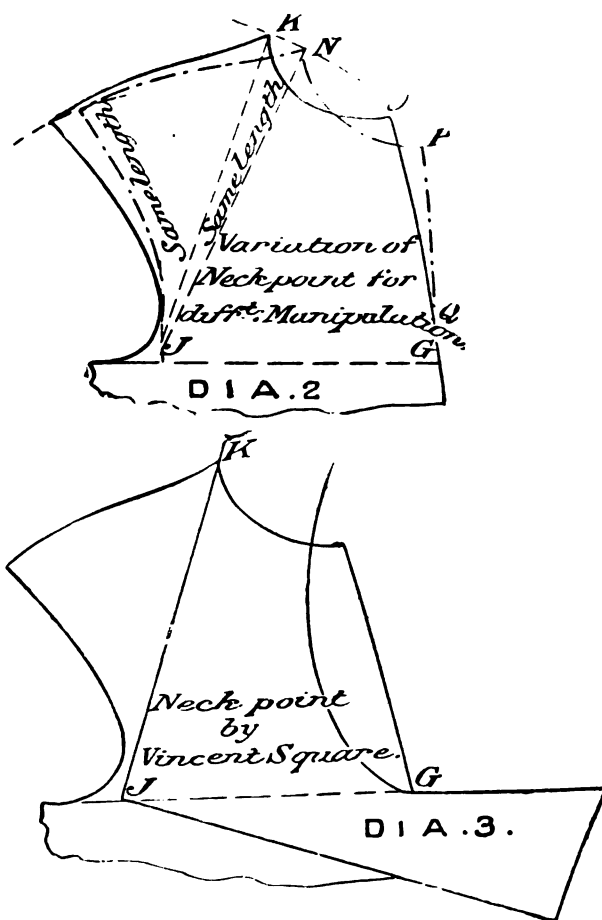
ALLOWANCE FOR MAKING EASE, ETC.,

Comes next, and are matters upon which judgment must be exercised. The amount allowed must be decided first by the substance or thickness of the material, and next by the amount of ease required by the customer; for whilst one man will have a coat quite loose, another will require it to fit him as close as a glove. The customer's special requirements we must note when measuring him, putting a larger measure in our order-book if a loose-fitting garment is required, and smaller if a close-fitting one, and so on; it being very easy when you have the tape round your customer's chest to ask him: "Do you like it easy-fitting, sir?" and adjusting the tape to meet his views, so that in cutting we only have to do with the material. If this is very thin, 1½ in. will be sufficient allowance; if medium, from 2 to 2½; but if of an exceptionally thick nature, 2½ or even 3 inches will not prove too much. It is just at this point that many garments are made unsatisfactory. A pattern has been used which has proved successful on previous occasions, without making any allowance for the difference in substance between a thin worsted and a heavy winter cheviot; consequently the garment is returned, and the cutter looks upon the matter as a mystery; for the customer tells him this is as much a failure as the last was a success. Hence it is always advisable to re-mark on the pattern, or, better still, fasten a piece of the material to it, carefully noting all details by which the last garment was made and success attained. This shows, we think, how these and all such matters should be carefully studied, since it is by the combination of these apparent trifles that success in cutting can be achieved.

THE LOCATION OF THE NECK-POINT.

Our own views on this topic are as follow: The neck-point should be directly influenced by the diameter of the neck, the degree of prominence of the chest, and the amount of working-up there is to be put into the front.

As we know, there are many figures who have a very broad and flat front, although very thin through from back to front; the width across the chest is a good guide to define whether the man is broad and flat, or the reverse. Consequently, we locate this neck-point either by casting two segments, the one from the front of scye



and the other from the front of chest, using the front shoulder as taken on the figure, less the width of back neck, by which to sweep from the front of scye.

Add 1 inch (more or less) to this quantity, to sweep from the front of chest, and then fix the position of the neck-point where these two segments intersect each other. (See Diagram 2.) Thousands have worked by this measure, and have found it a most satisfactory plan, as it produces a more crooked cut for the wide-chested and shoulders backward figure than for the stooping and narrow-chested, a result generally admitted to be correct, and in accordance with the requirements of such figures.

Some have found a difficulty in making this sweep, so we have arranged a square with various angles marked on it to be used for the normal, erect or stooping figures. The angle is then selected, and placed on the top of the depth of scye line, and when the corner of the square is at the front of scye, a line is drawn up to the neck-point (see Diagram 3), the length of the front shoulder being applied on this.

When the neck-point is located in a backward position, it may be nullified either with cuts in the neck and forepart, or by well drawing in the front edge by stay-tape, with a little difference in the result. The principle of this is that the forepart that is originally cut crooked and then reduced to the normal by means of fishes and cuts in the neck and front, or by working up the front edge, would fit much closer to the front of scye, and give a rounder breast worked up in the garment.

But, on the other hand, a forward-cut neck, as shown by dot and dash line of Diagram 2, is best adapted to those trades which have their garments made up by machine, and only worked up in a very moderate degree.

It is, doubtless, a question to some minds as to which really produces the best fitting and most stylish garment, and one that might well form the subject of a profitable discussion, if only for the sake of bringing out the different methods of manipulation. We are inclined to think that if two coats were submitted for competition, the one cut with little or nothing added to the front shoulder when casting the second segment, so that any "slop-worker" might make it; and the other with say $1\frac{1}{2}$ or 2 inches added, such as would require, and, in fact, must have, a careful manipulation of the front and a nice round produced on the chest, the latter would carry away the palm for artistic effect and general superiority of fit. Whilst acknowledging this, we yet feel there is a serious difficulty in getting workmen to carry out such views in an efficient manner, and for that reason it is geneally looked upon as advisable to err rather on the side of a straight than a crooked cut. The plan we are here advocating will be found in accordance with this view, for in practice we have seldom found it advisable to straighten the shoulder; yet we have, on one or two occasions, crookedened it with advantage. We shall, however, refer to the matter again when dealing with the various diagrams. this must, therefore, suffice for the present.

Having now got a good idea of what are the component parts of the coat, and having examined in each coat the most advisable measures, we find they are as follows: (1) Chest, (2) Waist, (3) Depth of scye on back, (4) Lengths to natural and fashion waist, (5) Full length, (6) Style-width of back, (7) On to elbow and hand, (8) Width across chest, (9) Front shoulder, (10) Over-shoulder; and, if thought desirable, seat.

Of course, these measures may be supplemented by any that may suggest themselves to the cutter as likely to be of service to him in carrying out the customer's whims; as, for instance, supposing the gentlemen de-

sires an extra large sleeve, by far the best way would be to take the size of the elbow and hand, which will at once give you a good idea at the time of cutting.

MEASUREMENTS.

All systems of cutting are based on certain measurements, even though they be only eye measurements. The simplest of these only take the lengths of back and sleeve, and the size of chest and waist.

Now it must be admitted by every thoughtful cutter, that these must be looked upon as the basis or foundation for every system. On the face of it they appear simplicity itself, and yet we have always insisted that it required considerable tact and skill to take even these measures correctly. The taking of the natural waist length is not such a simple matter as we are led to suppose, and it would be well if all cutters realised that, as a rule, it was equal to one-fourth of the total height of the figure, and extended from the seventh vertebra to the hollowest part of the back.

The measurement for full length allows the fullest scope for sound judgment, for does it not do more to fix the style than any other measure? And it is one that every cutter ought to have some definite guide to work upon, such as

Morning Coat, half total height plus 5 to 6 inches; Frock and Dress coat half total height, plus 6 to 8 inches, and so on, always bearing in mind that individual taste plays an important part, as well as the style of the period. Note how much this matter of

PERSONAL TASTE

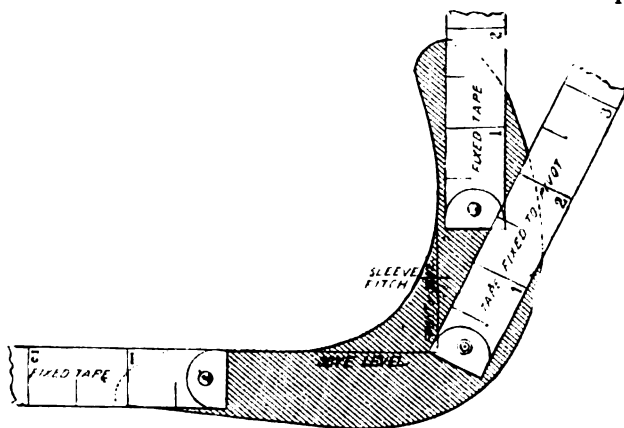
Has to do with the length of sleeve, the size of chest and waist, and you will at once realise the important point that we have always striven to put in the very foreground of our system, viz., that whilst we measure with our tape in inches, we measure people's fancies and whims by our judgment; so that, according to the answers our customers give to the questions we address to them they are 36, 37, or even 38 chest, and the length of their sleeve varies in like manner.

One of the lessons that every cutter needs to have impressed on him continually is the right use of all his senses. He wants to be able to see all his customer's peculiarities of form; he wants to be able to hear all the wishes and whims, and fads and fanfies, of the person he is catering for. He wants to be sensible of the slightest touch, so that he can detect padding and prominences without punching and prodding his customer, after the style of the horse doctor; indeed, it is not too much to say that the cutter requires to be a real live man who, at the same time as he uses his inchtape, is bringing all his powers of observation and intelligence to bear on the work in hand.

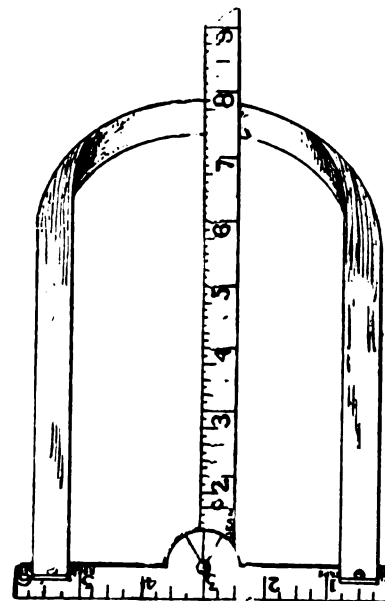
These measures are short, simple, and speedy; they can be taken quite accurately without any special apparatus, and without any special delay, and they can be learnt by any intelligent man in five minutes.

In our own practice we have resorted to one of two plans: We either put the tape over the shoulders, saddle fashion, and bring it back under the arms to the middle of the back, where we secured a pin to act as guide; or we bring the square up close to the armpits, and then, with the long arm in the true vertical, we make a light chalk-mark at the front and another at the back of the arm, after which we extend the latter across to the centre of the back, and in this way the utmost possible accuracy is obtainable.,

During the past 15 years we have had any number of measuring appliances brought under our notice, and we have designed several, such as the T-tape with elastic adjustment, or the curve shown herewith in reduced form; but, whilst we fully realise the virtue that exists in all of these, we yet fail to reap any benefit from them, but rather, we think, they tend to complexity and confusion, and are, therefore, a hindrance rather than a help.



Curve with Tapes attached.



T Tape with Elastic Attachment.

DIRECT MEASURING INSTRUMENTS.

If a novice is diffident about taking these measures, then the most reliable aid he can possibly have is a fixed square, and the man who cannot take his measures accurately with that, cannot do so with the most elaborate system of rods and tubes, spirit levels and plumb lines, swinging arms and sliding sockets that can be designed.

THE STOCK ARGUMENT

That is eternally trotted out against direct measures is that they cannot be taken accurately.

We give a most emphatic denial to such a statement. If a man cannot take four short measures between 8 and 20 inches in length, accurately, he is not able to take a longer one. The shorter the measure the less likelihood there is of its being taken incorrectly, and the more direct the measure is taken the more probability there is for the size of the body at that part to be accurately gauged. We have known men who were quite incapable of taking a breast or waist measure until they were instructed, and it is quite possible that they would also require instruction in the taking of direct measures. The emptiness of this argument against direct measures is being realised on all sides, for it is a well-known fact that nearly all the cut-

ting schools have adopted them, and well-nigh every author on the art of cutting has acknowledged their superiority by either supplementing his previous writings by instructions on this point, or by boldly acknowledging himself a convert to this method of measurement and drafting.

Always measure in a business-like and methodical manner. Have your plan of taking the measures clearly defined before you commence, as nothing is worse than for the customer to notice hesitation on the cutter's part as if he were thinking: "Let me see, what is the next

measure?" It will be better for the inexperienced to carefully practice whatever system of measuring he decides upon adopting, on his friends, and so get at home with the tape, and overcome that nervousness experienced by many at first.

We will assume, then, the order previously referred to has been decided upon, and the customer is waiting to be measured; the material and style have been selected, and all the details entered in the order-book.

The cutter first takes the chest, waist, and seat measures (see Figs. 1, 2, and 3), which should agree with the customer's wishes, hence it is our invariable custom to ask, when taking them: "Do you like a close or easy fit?" when they will generally say: "That is too tight," or, "I like it pretty close," and so on; and by getting a knowledge of his views you are better able to produce a garment in accordance with his ideal.

Now ask the customer to button his coat, and then put the tape over both shoulders, down in front of the arms, bringing it back to the centre of back, and keeping it close up to the bottom of the scye, at the same time using every care that the tape is not brought too high up in the centre. Now make a slight chalk-mark at the centre of back.

If any difficulty is experienced in getting it that way, take the square, and, with the short arm close up to the armpit, and the long arm in the true vertical, make a mark at the back of the scye, and another at the front, as illustrated on Fig. 5. Now make another mark at the back-seam level with the mark at the back of the arm, as shown on Fig. 6.

Now take the width of back from centre-seam to back of armhole, or if there is no seam in the middle of the back of the garment you are measuring over, take the measure right across and halve it. This measure is best taken with the arm resting at the side. (See Fig. 10.)

Now raise the arm at right angles to the body; bring it forward so that the wrist comes level with the front

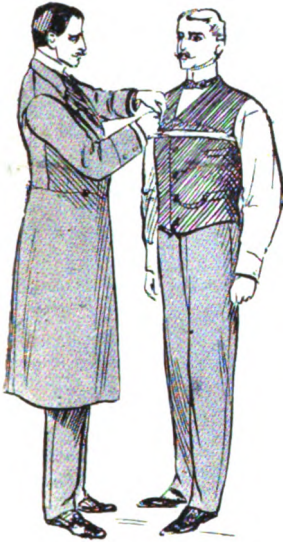


Fig. 1.

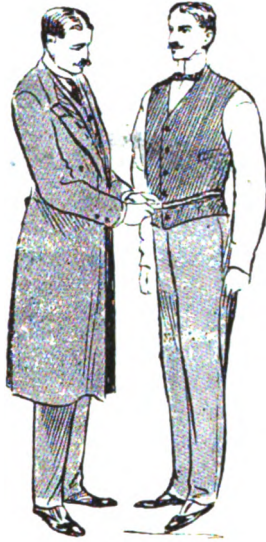


Fig. 2.

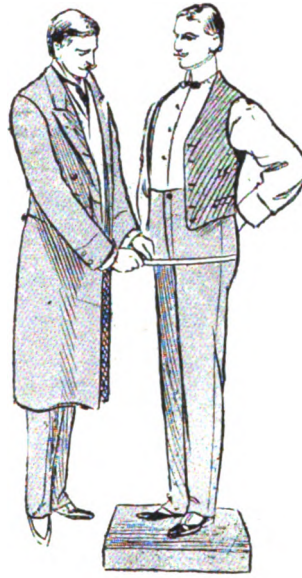


Fig. 3.



Fig. 4.



Fig. 5.

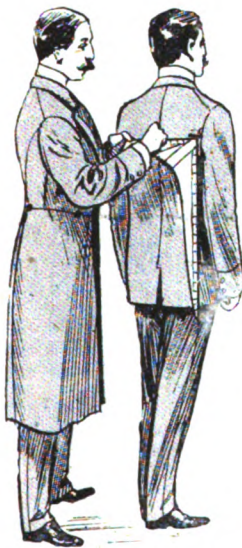


Fig. 6.

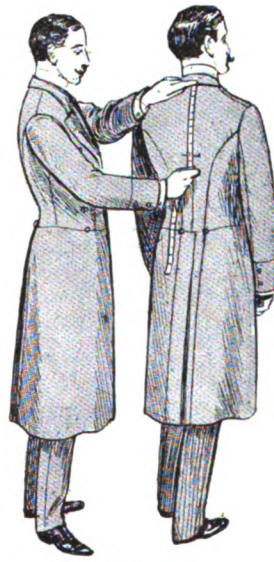


Fig. 7.

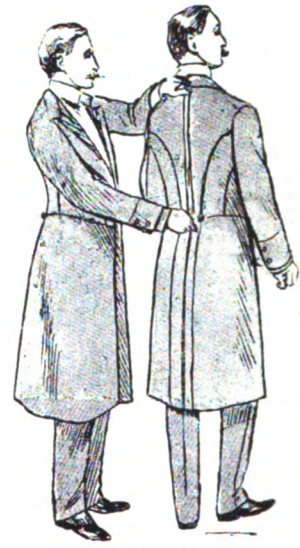


Fig. 8.

Take the first measure from the nape of the neck to the mark on the back-seam level with the bottom of scye, as shown on Fig. 7.

Continue on to the natural waist length (usually about one-fourth of the total height), as illustrated, and then to the fashion waist, usually 2 inches below natural waist, see Fig. 8; and then continue on to the full length, as Fig. 9.

of the figure, and then continue the measure to the elbow, as Fig. 11, and then continue to the wrist, as per Fig. 12.

Now come to the front of the figure, and measure from the front of the one armhole to the front of the other, and the half of this will give the across-chest measure. (See Fig. 13.)

The next measure is the front shoulder, which is taken from the nape of the neck to the bottom of the armhole in front, as shown by Fig. 14. This measure should be taken closely.

Next take the over-shoulder measure, as illustrated on Figs. 15 and 16. This is taken from the mark on the

In measuring, it is always advisable to carefully watch for any abnormality, such as one side lower than the other, head very forward and back round, prominent blades, and so on. Now is the cutter's opportunity, and it depends very much on the skill and perception, as well as the capacity, to grasp his customers' wishes at this period that paves the way for after success; so our

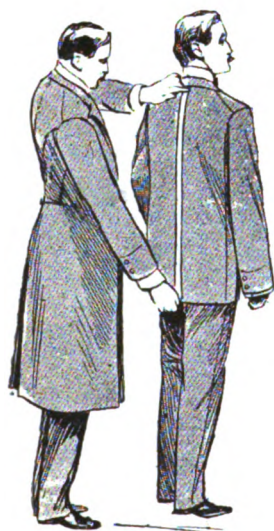


Fig. 9.

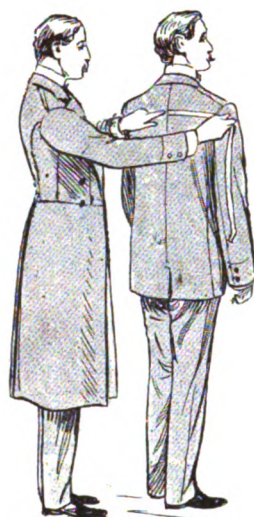


Fig. 10.



Fig. 11.

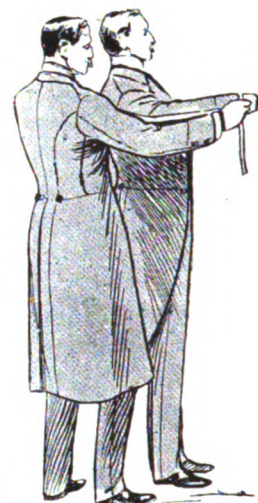


Fig. 12.

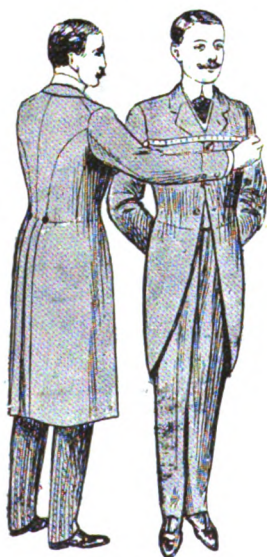
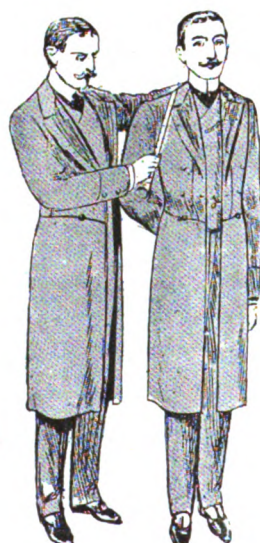


Fig. 13.



8 Fig. 14.

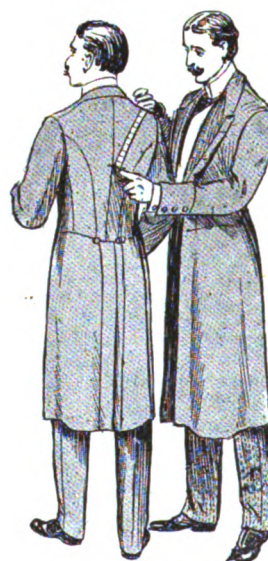


Fig. 15.

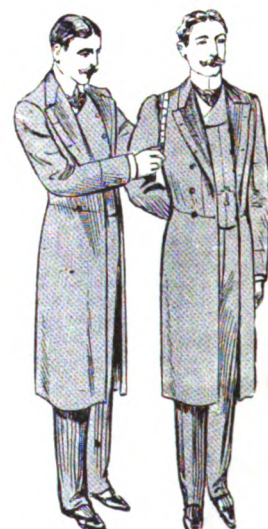


Fig. 16.

back-seam over the shoulder, and down to the level of the bottom of the scye in front. This measure also should be taken on the close side.

These measures would stand as follows for a 36 breast: 36, 32, 27, 9, 17, 19, 40, $6\frac{1}{2}$, 20, 32, 8, $12\frac{1}{2}$, 17.

These measures are simple and easily taken, being short and between well-defined points, so that even the novice may become expert in their use after a little practice.

advice is: Use your eyes as well as your tape, and enter the smallest detail in your order-book that is likely in any way to aid you; leave nothing to memory, for it is sure to fail you.

As many may have to work from others' measures, we give a scale of measures from 28 to 50 breast, arranged not so much with view of proportion as the result of practical experience. This is the best plan of cutting by breast measure:

Scale of Proportionate Measures.

CHEST	28	30	32	34	36	38	40	42	44	46	48	50
WAIST	27	28	$28\frac{1}{2}$	$29\frac{1}{2}$	32	34	37	$39\frac{1}{2}$	42	46	50	54
SEAT	$28\frac{3}{4}$	31	33	35	37	39	41	43	45	47	49	51
SCYE DEPTH...	$7\frac{1}{4}$	$7\frac{3}{4}$	$8\frac{1}{4}$	$8\frac{5}{8}$	9	$9\frac{3}{8}$	$9\frac{3}{4}$	$10\frac{1}{8}$	$10\frac{1}{2}$	$10\frac{3}{4}$	11	$11\frac{1}{4}$
NATURAL WAIST	$14\frac{3}{4}$	16	$16\frac{1}{4}$	$16\frac{1}{2}$	17	$17\frac{1}{4}$	$17\frac{1}{2}$	$17\frac{3}{4}$	$17\frac{3}{4}$	18	$18\frac{1}{4}$	$18\frac{1}{2}$
FASHION WAIST			18	$18\frac{1}{2}$	19	$19\frac{1}{4}$	$19\frac{3}{4}$	20	$20\frac{1}{4}$	$20\frac{1}{2}$	$20\frac{1}{2}$	$20\frac{1}{2}$
FULL LENGTH MORNING COAT			34	$34\frac{1}{2}$	35	$35\frac{1}{2}$	36	36	35	35	35	35
FULL LENGTH FOR FROCK & DRESS COATS			37	$37\frac{1}{2}$	38	$38\frac{1}{2}$	39	39	$39\frac{1}{2}$	$39\frac{1}{2}$	40	40
ACROSS BACK..	$5\frac{1}{2}$	6	$6\frac{1}{2}$	$6\frac{3}{4}$	$7\frac{1}{4}$	$7\frac{5}{8}$	8	$8\frac{3}{8}$	$8\frac{3}{4}$	9	$9\frac{1}{4}$	$9\frac{1}{2}$
BACK TO ELBOW	16	18	19	20	21	$21\frac{3}{4}$	$22\frac{1}{2}$	23	$23\frac{1}{2}$	24	24	24
BACK TO CUFF.	$25\frac{1}{4}$	$27\frac{1}{2}$	$29\frac{1}{2}$	$30\frac{3}{4}$	32	33	$33\frac{1}{2}$	$33\frac{1}{2}$	34	34	34	34
ACROSS CHEST.	$6\frac{1}{4}$	$6\frac{3}{4}$	$7\frac{1}{2}$	$7\frac{5}{8}$	8	$8\frac{1}{2}$	9	$9\frac{1}{2}$	10	$10\frac{1}{2}$	11	$11\frac{1}{2}$
FRONT SHOULDER...	$10\frac{1}{2}$	11	$11\frac{1}{2}$	12	$12\frac{1}{2}$	13	$13\frac{1}{2}$	14	$14\frac{1}{2}$	$15\frac{1}{4}$	16	$16\frac{3}{4}$
OVER SHOULDER ...	$14\frac{1}{4}$	$14\frac{7}{8}$	$15\frac{1}{2}$	$16\frac{1}{4}$	17	$17\frac{3}{4}$	$18\frac{1}{2}$	$19\frac{1}{4}$	20	21	22	23

Before we close this introductory chapter, we think it desirable to say a few words respecting the

ORIGIN OF DIRECT MEASURE METHODS.

It has been stated by some careful students of the history of scientific cutting, that short direct measures were the first that were used, and that the history of scientific cutting starts with them. This may be true, and if so the first thoughts were certainly better than the second, which seems to have been to gauge the size of one part of the body by that of another, as was done in Gulliver's travels, when twice round the wrist was once round the neck; twice round the neck equals once round the waist, and so on.

Very little seems to be known definitely of scientific cutting before the beginning of the last century, for the books published prior to that date contained no system as we should understand it. Indeed, a well-known writer who lived in the early part of the nineteenth century, stated: "I was put to the business in 1802. There was no such thing as a system of cutting in those days."

The oldest system seems to be the old thirds, which, according to the best French, German, and English authorities, was invented in London between 1800 and 1820, and it was during this period that Mr. Hearn published his celebrated book, which by 1823 had reached the fifth edition.

One special feature about this is that it is quite different to its predecessors, in that it ardently advocates the use of short direct measures, and although they are not the same as those used in the C.P.G., yet they embody the same principle, viz., that of obtaining the relative lengths of back and front, the location and size of scye, and slope of the shoulder. This was revised and re-published in 1840, under the title of "Walker's Masterpiece."

Other authors followed, and in 1842, Thomas Good published a system, in which he says: "From the remarks, it will be seen that every part of a garment should be governed by its relative part of the body."

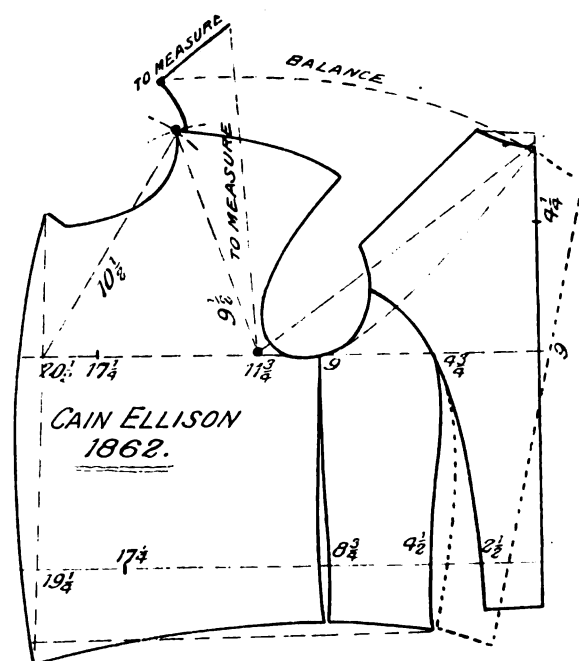
The French also had their authors, and in 1820, M. Compaing published a system for which he took 24 measures, which included both long and short direct measures. These they reduced from time to time, until, in 1866, they were brought down to six for ordinary figures.

In the four years immediately preceding the publication of the "Tailor and Cutter," numerous authors published works: for instance, "Hangers" appeared about 1863, and about the same time Cain Ellison published his work: and as the diagrams of this latter work bear a marked resemblance to the C.P.G., we reproduce one of his diagrams for our readers to judge for themselves.

When the "Tailor and Cutter" was published, the great controversy was whether breast measure or arm-measurement was superior, and many of us well remember the splendid advocacy of the latter by such men

as Joe Hepple, and as many of our readers are inventive, it may be as well to show them the instruments patented by Mr. J. Hepple to take direct measures with accuracy. This is no longer patent, and may be made by any one. The following is his description:

"Figs. 1, 2, 3, and 4 show the instrument applied to back, in finding height of neck, shoulder, and depth of scye, also at front, which gives the height of shoulder; all these are perfectly horizontal, whether the figure be inclining backward or forward; then it is turned round and laid against the scye front in a perpendicular position, the plummet always finding the true angle, by its gravitating inclination downwards, as seen on the next page. Thus the true position of the person is found by this simple process, as truly and correctly as it takes two straight lines to form an angle, and as a



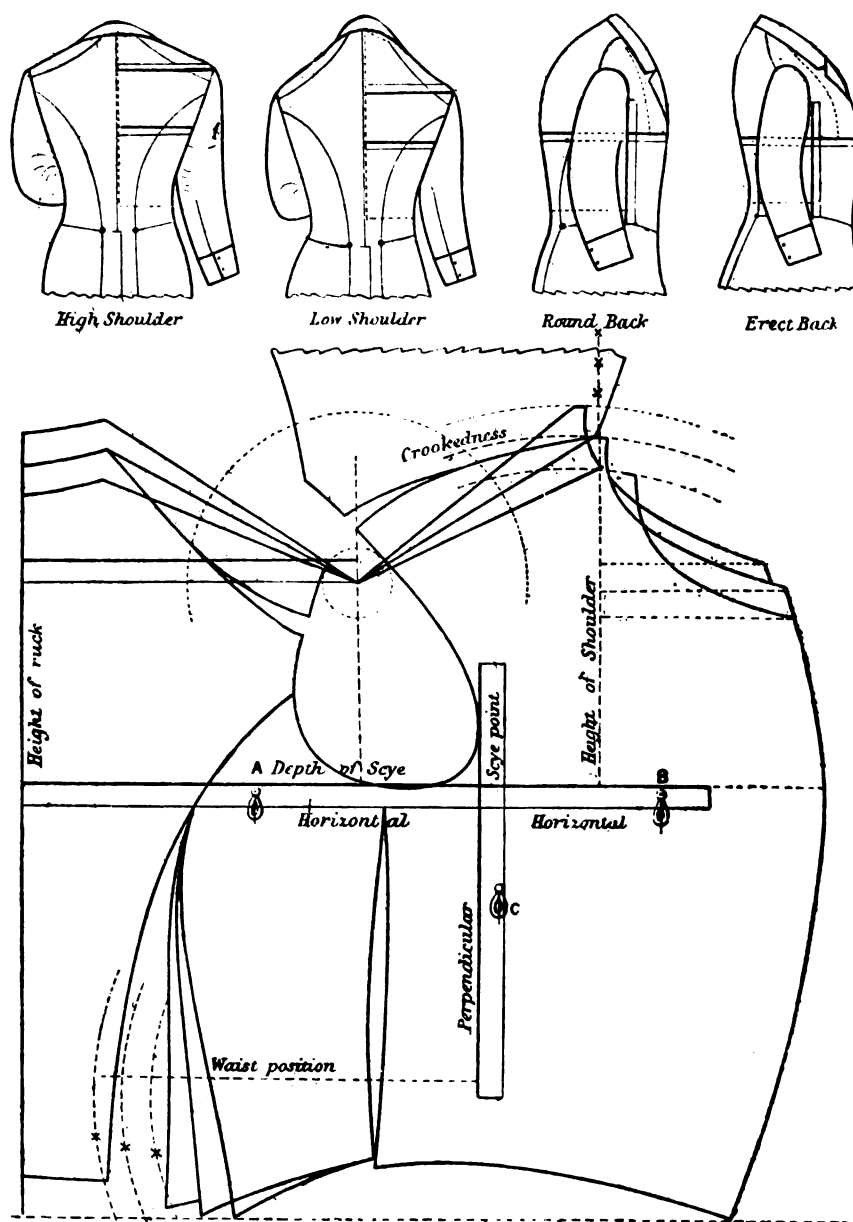
right angle is 90 degrees. By this means the long-contested struggle between the caprice of nature and the science of cutting are made to harmonize, by producing a right 'block' and right fit for every one, without any alterations, if due care in the operator is observed, by watching the plummet.

"There are other valuable properties connected with this apparatus in regard to trousers; it not only finds the true horizontal seat line, from which the length of leg may be taken straight down, without having to place the measure in that delicate locality, and on the bias of the hollowing of the leg, but by carrying it from top to bottom of fore-thigh perpendicularly in any part between the foreseam and sideseam, you can obtain the exact quantities the foreseam and instep are from that line, although I have not noted this in the explanation; and that another very important matter connected with the invention is, and which he has secured in the

title, that it can be made to suit either masons, joiners, or other mechanical purposes, by the words 'ascertaining,' and denoting the horizontal, perpendicular, and angles of planes 'generally.' This was advised by the patent agent, as likely to do away with the old-fashioned plumb-line, and squares used for building, etc. It ranges from 1 to 90 degrees each way, that is, 180 de-

and truthful results, and thought it was certain to work a revolution in the art by producing perfect fits without the necessity of trying-on, seeing it could not possibly err if the operator only watched the little plummet which is the true indicator.

But as the years went by, admeasurement was itself split up into two parties, those who used long measures



Hepple's Patent Rectangling Plummet and Measuring Indicator.

grees, something like the sketch enclosed, which if they were engraved on brass, fixed in a piece of mahogany frame, would answer all the purposes of these huge instruments in the shape of a pocket rule."

Mr. Hepple considered the invention was "worth its weight in gold," and that it had no equal for simplicity

and those who used short ones, the latter being known as direct measures.

The verdict of experience has now been delivered, and direct measures are acknowledged to be superior to the longer shoulder measures which have now become known as admeasurements.

From this it will be seen that direct measures are the growth of a century of thought, and the interchange of British and Continental ideas. Like all great movements, they are an aggregate of the work of many minds, rather than the arrangement of one man, and though we certainly think the C.P.G. is simpler and clearer than any of its predecessors, yet there is no desire on our part to disguise the fact that similar ideas are to be found in the books of Hearn and Walker, Hanger and Ellison, Compaign and Devere, and that what we have done has been to bring these into focus, and show how they could be applied to the cutting of all kinds of garments for all sorts, sizes, shapes, and conditions of men, thus enabling the cutter to produce garments that would fit, and also provide him with a foundation from which he could mould clothing that should please his customers.

The American account of this is practically the same as far as their origin are concerned, though they give the American developments:

The history leading up to the direct or short measurement system now in use is, briefly, as follows:

Mr. Hearn, of London, who published in 1818 one of the first systems in the English language, introduced, in 1823, the fifth of his works, which is generally believed to be the first system of direct measurements. After the keynote had been sounded the application of direct measures became very general until, in 1834, a Mr. J. H. Channel patented, in Washington, a measuring device that covered the entire field of direct or short measures. Not that the patentee contributed anything that advanced the trade, for his method was too cumbersome to be considered good, but one can scarcely think of a direct measure that has been in use since that was not a part of this scheme. Mr. Acton and others who followed simply took from this pile what they needed, and re-arranged it. In the re-arrangement is the skill that made Mr. Acton deserving of credit, which cannot be accorded him as the pioneer of direct measures.

We give herewith a diagram of Mr. Acton's improved system, published in 1867. The diagram is reproduced line for line as far as points are concerned, with slight variations, such as, for instance, making the backpart in heavier lines so that it can better be distinguished and explained. The portion in black is not actual, but illustrates the upper and lower pivots, which are six inches apart. The explanations, which are meagre, we have taken some liberties with. The essential measures are the following:

LENGTHS.

- 8½ scye.
- 16 natural waist.
- 20 fashionable.
- 41 full length.

LOWER PIVOT.

- 10¾ to depth of scye.
- 7½ to natural waist.
- 9 to fashionable waist.

UPPER PIVOT.

- 10¾ blade.
- 12¾ strap.
- 17 over shoulder.
- 13½ closing measure.

WIDTHS

- 36 breast.
- 32 waist.
- 36 hip.
- 7½ width of back.

TO DRAFT.

Draw the construction line and apply the scye, the natural and the fashionable waist net to locate A B C and D. Square forward from these points.

Apply the blade net, 10¾ inches, as to E. Square up from E. Connect E and A.

B to F is the width of back measure.

Square up from F to locate G.

G to I is 2½ inches, more or less. The top of the back is approximately the same and about ¾ in. above the square line as at J.

I to H is ¾ in., or to taste.

The width of the waist can be cut according to fancy. In this case the same as the top of the back.

Connect I and D, and shape the backpart as represented, and cut out or transfer.

(From this on the draft is given from the front backward in a rather confusing manner, but as it can better be given continuously, we give it in that way.—Ed.)

B to K is one-half of full breast.

K to L is 3 inches.

Square up and down from L.

E to M is the first over net, 12¾ inches.

Square forward from M. This locates N.

M to O is the difference between the strap and over-shoulder measures, net, as shown by the tape continuing from M to O. E to O is the strap plus ½ in.

O to P is 4 inches, more or less.

Square forward from P as represented.

Lay the top of the back at O, and apply the over-measure plus ½ in., as represented from E to B 1.

Pivot the back at O, and swing it down until the closing measure plus ½ in. fills as at Q.

Shape the shoulder-seam from the closing position of the back (shown by the broken lines) into the first position, as per the solid lines.

Shape the gorge as represented.

This finishes the application of the upper pivot.

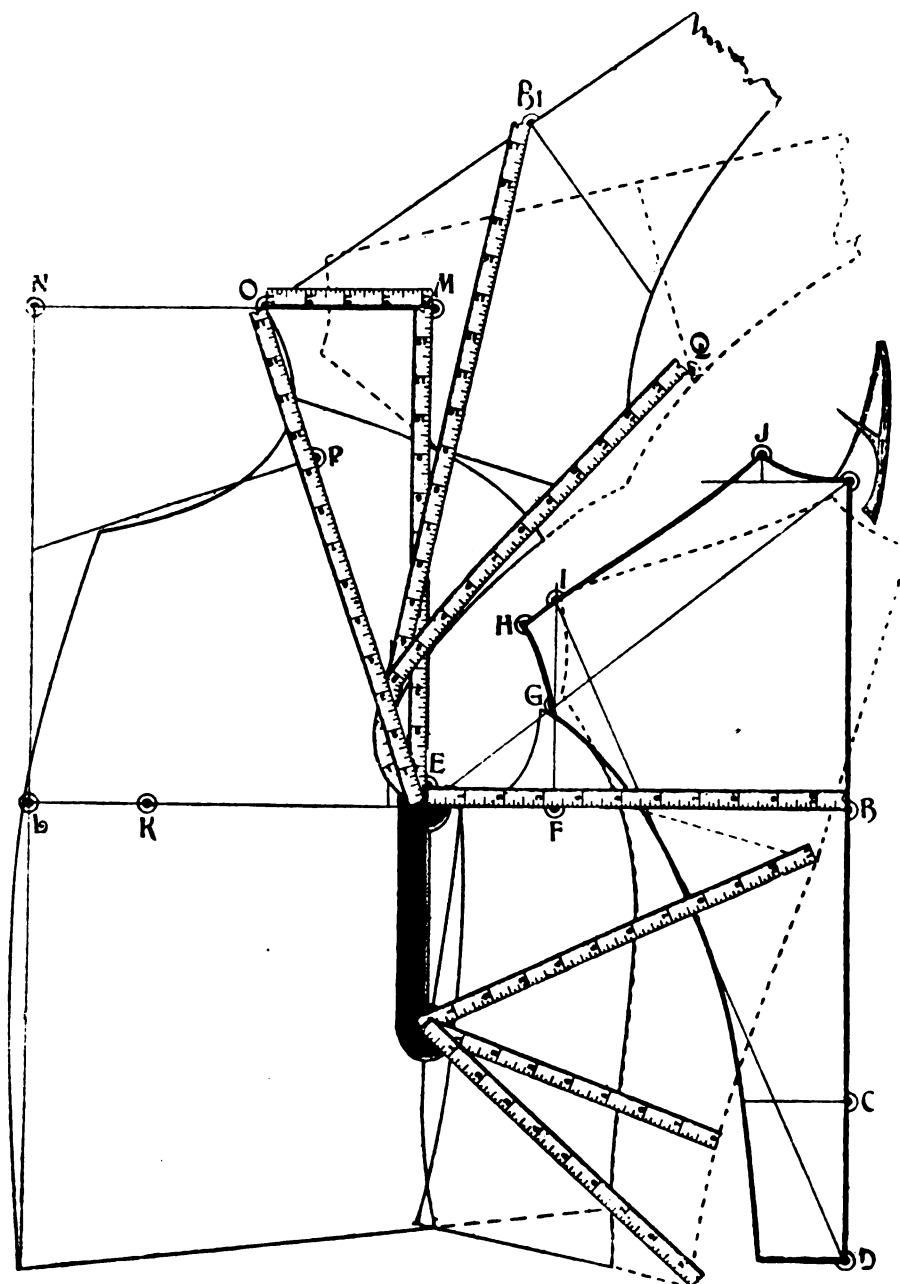
For the lower pivot, swing the back in, as per the broken lines, until the measures fill with respectively ½ in. addition at the scye depth and ½ in. each at the natural and fashionable waist. The formation this makes of the sideseam is the formation the sideseam of the sidebody assumes.

Make the length of the front below the breast line equal to the distance the lower point of the sidebody is below the breast line. Shape as represented.

Our readers will at once recognise the similarity of the measures employed with those used in the Cutter's Practical Guide System, especially the depth of scye.

It is interesting to note that our American cousins attribute the introduction of direct measures to Hearn, which is in harmony with our previous statement.

During the middle of the last century the number of measures taken was enormous, and the process of evo-



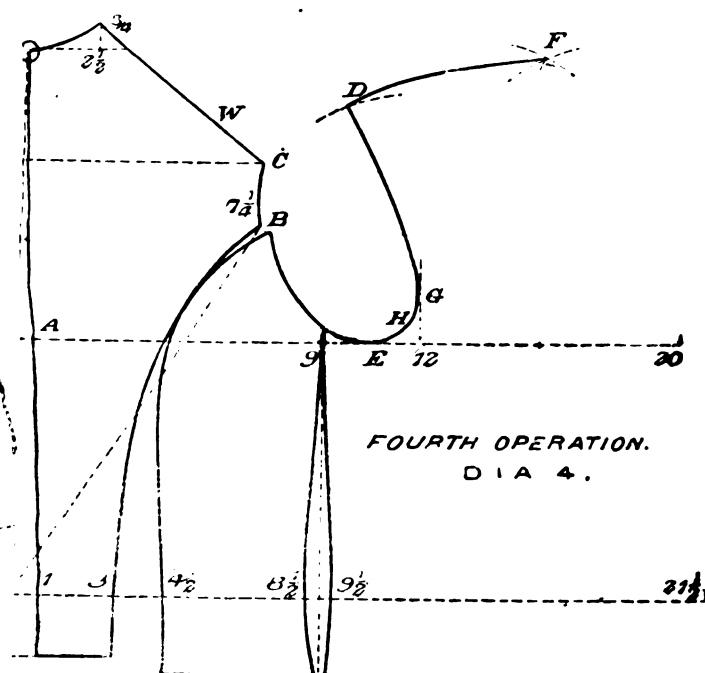
the front and over-shoulder measures; the across-chest measure is not taken, but the front of scye is, and utilised to get the same end.

lution which has gone on and culminated in the C.P.G. System, has been to simplify the methods, and reduce the number of measures taken.

We now proceed with the front shoulder, which is found either by a series of sweeps, or by the registered square.

We describe the sweeps: First measure O to $\frac{3}{4}$ of back; deduct it from the front-shoulder measure, and by the remainder sweep from point 12 in the direction indicated by first sweep, F.

Now add 1 inch to this quantity (this is for an ordinary figure), and sweep again from point 20, as indicated by second sweep, point F; and where these segments intersect each other locates the neck-point.



When using the square, place the angle line on the depth of scye line, as shown by diagram, p. 18, and with the corner at the front of scye, square up to neck-point, C, and on this line measure off the length of front shoulder less width of back neck.

For the third sweep, measure from A to W of the back, and deduct it from the over-shoulder measure, and, by the remainder, sweep or measure up from point 12, putting the finger on the tape at $1\frac{1}{2}$ in. above this, so that the actual pivot would be $1\frac{1}{2}$ in. above point 12; and then make the third sweep at D.

From F to D is $\frac{1}{4}$ in. less than $\frac{3}{4}$ C of the back. This leads on to the

FOURTH OPERATION. DIAGRAM 4.

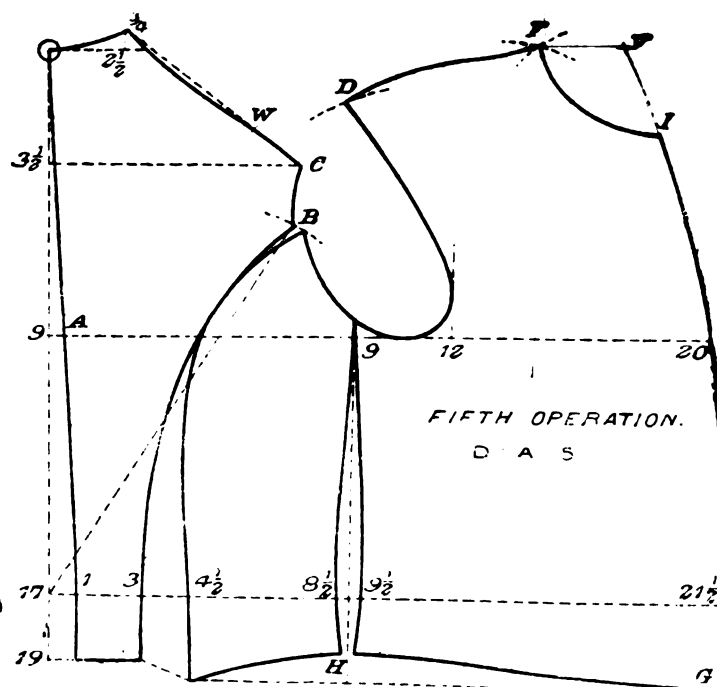
Draft the shoulder-seam, from F to D, slightly round. A very good plan is to draw a straight line from F to

D, and add about $\frac{1}{2}$ in. of round at about two-thirds across the seam from F.

Now shape the scye from D to G, letting it touch the line at G $1\frac{1}{2}$ in. up from 12; let it be well hollowed at H. A good plan is to measure across from the angle at 12, $\frac{3}{4}$ in.

Let the back scye, between E and B, be kept close up. It will be noticed there is a little taken out between the back and sidebody at B; this should be about $\frac{1}{4}$ in.

We now come to the



FIFTH OPERATION. DIAGRAM 5.

Measure out from F to V, one-twelfth breast, less $\frac{1}{2}$ in., or, if you have the neck measure, take one-sixth of the entire neck.

From V to I is the same amount, making F V parallel to line 9, 12, 20.

Now draw breast line from V to 20 through $21\frac{1}{2}$ to G.

Line H G is got by squaring across from the bottom of sidebody at right angles to line O 19.

The draft of the bodypart may now be completed by hollowing the waist at H about 1 inch.

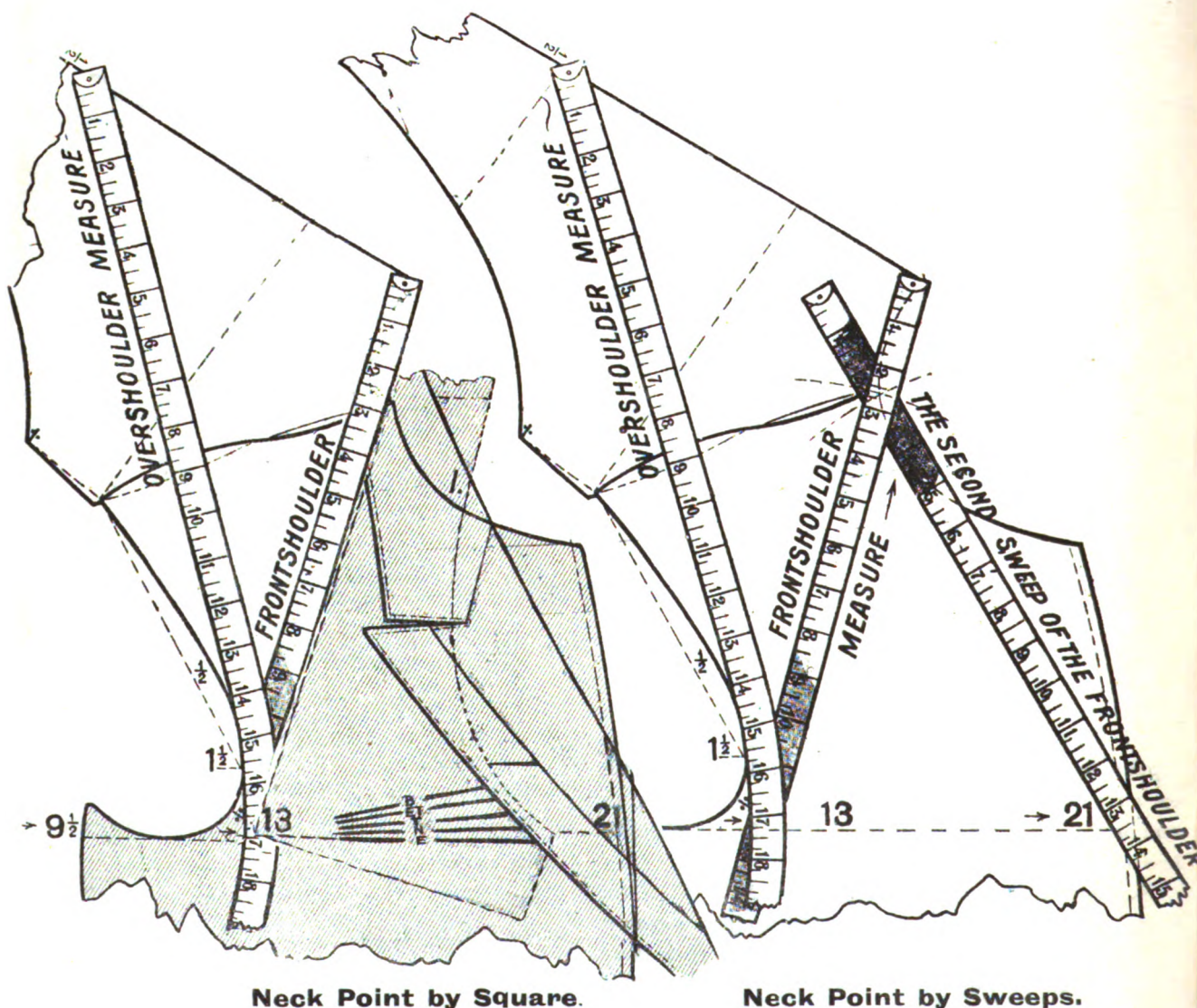
This completes the system for the bodypart, the application of which to the various body-coats will be explained further on.

SIXTH OPERATION. DIAGRAM 6.

We now proceed to draft the skirt, and, as will be seen by the diagram, we have illustrated all styles, as by so doing it will greatly facilitate matters when we come to each garment, as well as make it quite plain to our readers. The system usually followed, except when the direct measures explained on a previous page are taken, is as follows:

Come out from 9, 1 to $1\frac{1}{2}$ in., according to the shape of the figure, and draw line from F through I to D, as shown, and round over the prominence of seat $\frac{1}{2}$ in. This may, of course, be increased if the seat is very prominent, but, as a general rule, this is thoroughly practical and safe.

It will be noticed that no difference is made in any of these skirts in that part which is bounded by G, F, D, that part requiring to fit the same in even such ex-



Neck Point by Square.

Neck Point by Sweeps.

Square lines O, R, 9.

O F is parallel with the line drawn through natural waist in previous diagrams of the bodypart; the top edge should be rounded as much as the forepart and sidebody is hollowed, less $\frac{1}{4}$ in., and about 1 inch allowed for fulness.

Now square down to 9, 9 inches.

these styles as a livery greatcoat and a gentleman's Dress Coat; the only variation required is in the amount of crinoline or drapery at the sides; for it will be readily perceived that the fronts of all kinds of skirt must run in harmony with the forepart, hence the alterations illustrated in this diagram are done with the view of producing varying degrees of fulness in the different skirts.

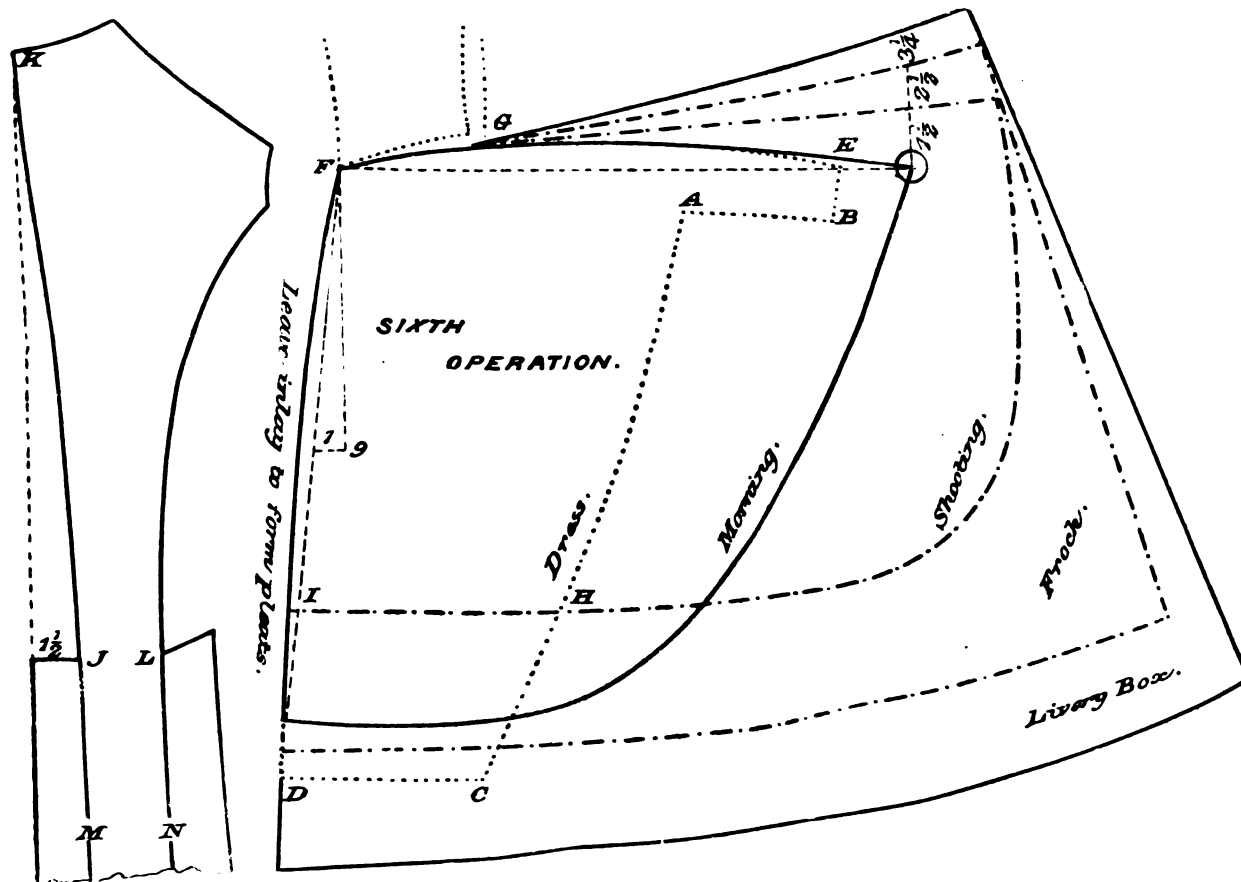
THE MORNING COAT SKIRT.

The run of the Morning Coat Skirt is quite a matter of taste, some liking them cut away very sharply, whilst others consider the style shown as the best taste, and as avoiding those extremes of style which always make a garment conspicuous.

In making-up, it is advisable to put a facing down the front and to leave a good pleat in the lining over the hips, putting that part from F to G on quite plain, and nicely distributing the fulness from G to a point just above A, and so landing the fulness over the hip. The round opposite I should also be worked forward on to the hips.

bottom, from D to C, should be made about 1 inch less than half the distance from E to F, making this rather less in the larger sizes. The outline of the bottom is now generally rounded, thus add 3 inches to D, rounding it up to C; this will be fully illustrated by later diagrams.

These skirts are usually lined with silk, which is lighter, and more stylish than cloth. The pockets are generally put in the pleats, and not infrequently made from white silesia to prevent any possibility of the black soiling the white gloves which may be put in them. The front edge is usually slightly rounded; and the latest style is to round away the corner at C, in the style of a Morning Coat, as described.



Dia. 6.

THE DRESS COAT SKIRT,

As shown by dotted line, is very little different in general outline from the Morning Coat, for, with the exception of the front being dropped a little at E, the top and back are the same. The length of the skirt of a Dress Coat should be about twice the length of the fashion waist of a coat, plus 2 inches, such as 19, 40. The width of the strap should be cut $1\frac{1}{4}$ in. at E, B, and a trifle wider at A; the length from A to B should be one-third of the width from F to E, and not including the width of lapel in either case, which comes to the end of the strap of a Dress Coat skirt. The width of the

SKIRTS FOR NAVAL UNIFORMS

Are of this class, with the exception that they are rather shorter, and the opening at waist or length of strap should be made one-fifth of the total size of waist, being fixed at that proportion by the official regulations published by the Admiralty.

THE COATEE SKIRT

Is the same as for the Dress Coat, with the exception of being made shorter and heavier, and being generally made to come just above the bend of the knee. The

length may be taken on diagram, as at H I, and the strap should also be made a $\frac{1}{4}$ in. wider. A sword-flap should be put on the centre of skirt, 11 inches long, pointed in the centre towards the back, and with a point at top and bottom. Buttons are plugged through, opposite each point, and the skirt is always lined through with cloth; but we shall refer to these later on. The next type of skirt is

SHOOTING COAT, OR GAMEKEEPER'S SKIRT.

It will be readily perceived that as pockets are placed on the hips, and plenty of fulness required in the skirt, more drapery must be provided in order to meet these requirements, consequently, we raise the front $1\frac{1}{2}$ in. Many persons have an idea that this will affect the plaits, but such is a mistaken notion, for so long as no variation is made between G and F, the skirts will fit the same, and the only difference in the fitting produced by raising the front $1\frac{1}{2}$ in. at O, will be to throw a fold of surplus cloth about the region of H. The front is usually kept very forward, the general outline being formed by the dot and dash line, and marked "shooting."

THE FROCK SKIRT.

This includes Clerical, D.B. Frock, Coachman's, Groom's, Police Tunic, Fireman's ditto, Huntsman's Frock, and, in fact, any skirt of moderate length wanted to hang level in front and not too full at the sides.

These skirts may be produced by coming up from O 2 to $2\frac{1}{2}$ inches, and forming skirt-seam to nothing at G, and leaving the part untouched behind that. There are two methods of getting a satisfactory run to the front: the one is by placing the forepart in a closing position and running the front of skirt in a continuous line with forepart; the other is to drop one arm of the square as much below F as $2\frac{1}{2}$ is above point O, and then placing the corner at the top and front of skirt, and drawing the front by the other arm. The length of front, side, and back should all agree, in order to get a satisfactory run to the bottom.

THE MILITARY TUNIC SKIRT

Is not required quite so full as this latter, still it is of the same stamp. Sufficient drapery, however, will be provided by drawing the top as described for the Shooting Coat, viz., coming up from O $1\frac{1}{2}$ or 2 inches and giving a very little extra spring in front, and arranging the rest accordingly. The official regulations issued by the War Office state that the length of skirts for tunics shall be 9 or 10 inches, according to rank, for a man 5 feet 9 inches; and varying $\frac{1}{4}$ in. for every inch in height.

THE LIVERY GREAT COAT

And top Frock has a very full skirt, and can be best produced by coming up from $3\frac{1}{4}$ to $3\frac{1}{2}$ from point O, by which to get the run of waist-seam and front edge. The length of the skirts varies as follows: Groom's, well above the top-boots, no flaps or pockets at waist; coachman's, to the middle of the top of top-boots, with flaps and pockets at hips; footman's, longer still, reaching nearly to the ankle, with pockets in the pleats, and, of course, without flaps at the waist.

It is always best to take these skirts from the crease edge of the material, or large wheel-pieces will be necessary, and as the above plan is quite as economical as any other, if not more so, it should be universally practiced, its advantages being apparent to the most unob-servant eye.

It is customary with these coats, as, in fact, all Frock Coats, to leave an inlay all down the front, which makes a nice edge, and forms a kind of facing to fell or stitch the lining to.

It is hardly necessary for us to remark that Frock Coat skirts are invariably left plain round the bottom, i.e., either with a raw or turned-in edge, but with no stitching or binding along that part; still, as these pages will doubtless be read by a good many novices, we note points which to the advanced cutter may appear superfluous. Our experience goes to prove that things of this sort are very valuable to young men, and help them to grasp the details of high-class tailoring more readily than they could if such points were omitted. The bottoms of the skirts of Morning Coats are frequently finished in the same way, the stitching on the edge terminating with the facing; but this is not an invariable rule, and in the case of bound edges the binding is always carried round the bottom.

It only now remains for us to explain

THE BACK SKIRTS. DIAGRAM 7.

These are very simple, yet there should be a distinct method of arranging them, the most reliable plan being as follows: Come out from J 1 to $1\frac{1}{2}$ in., and draw a line from K through this point as long as skirt is required. Square across from point $1\frac{1}{2}$ by dotted line to L, and so make point L a trifle lower than J, and thus avoid the buttons coming above the back-tack. Continue the back at J, L, down to M and N, leaving sufficient for the pleat beyond L, N, and letting it point upwards at L; $1\frac{1}{2}$ in. is a very good quantity. This should also be left on the back of all the skirts from F to D.

In making-up, the back skirts should be lined, and the lining put in slightly tight round the bottom edge, so as to make the skirts curl inwards. Many fancy this result can be obtained by staytape being put up the back of plaits; such, however, is a mistake, as it is more than likely to cause them to curl outwards; canvas put in tight is the best plan to get the back skirt to curl inwards.

SEVENTH OPERATION. SLEEVES.

There are few portions of a garment that give the cutter in daily practice more trouble than sleeves, for they must fit the scye, and be put in the position intended, and, at the same time, the scye must be made to fit the wearer, or some special provision made in the sleeves for any deviation in the bodypart.

Before we proceed with the sleeve draft, we will consider a little of the theory of sleeve cutting, so that when we come to draw the line we shall the better understand the purpose for which it is drawn.

In the first place it will be well for the student to realise the importance of the fact that the sleeve must be cut in harmony with the shape of the scye, or, to speak more generally, of the bodypart. A little study will reveal the fact that loss of the bodypart can be compensated for in the sleeve if so desired, and although the displacement of the seam will somewhat alter the effect in the finished garment, yet it does, in a certain way, compensate.

It is well-known that loss of width to the back can be compensated for by the sleeve; so that the first lesson that has to be learnt is that the sleeve must be cut in harmony with the scye.

The next principle to be insisted upon is that the sleeve must be cut in harmony with

THE WEARER'S REQUIREMENTS.

In doing this, it is necessary first to consider the attitude of the man, and find out whether his arms hang forward or backward.

The erect figure generally carries his arms with a backward hang; the stooping figure has a forward hang to his arms, and so on. The working-man requires a sleeve cut to hang well forward, so as to avoid all contraction from the centre of back to the elbow, whilst the smart-dressing gentleman will require a sleeve that will fit in the cleanest style at the top of hindarm, with only just sufficient surplus material to allow of the necessary movements being made. Thus it will be seen there is considerable scope for judgment in this matter, the attitude of the wearer, as well as his occupation, having to be considered. Then the sleeve must be cut in harmony with

THE PREVAILING STYLE.

Here there is abundant scope for variation. True, men's sleeves do not vary as those for ladies do, but one only has to take a look backward through the pages of some old fashion books to observe the changes that have

taken place in this respect; the elbow has varied in width, and the cuff has altered in both length and width, and even the sleevehead has not been without its variations. It is, therefore, necessary that the cutter who wishes to be successful with his sleeves should be up-to-date in matters of style, for, after all, style is quite as important as fit, and, in the eyes of many, it is more so.

The sleeves must be cut in harmony with the way they are to be made up, for unless they are put into the scye in the way they were intended, the result will be most unsatisfactory. The way the pitches of the sleeves are adjusted, and the method of distributing the fulness, has much more effect than is generally realised, and this should be borne in mind at the time of cutting, so that both branches of the work may go on harmoniously.

THE C.P.G. SYSTEM

Has been arranged with due consideration of all these features, and as a basis of operations, it will be found hard to beat. First of all, the measures are taken of the scye, then the attitude and calling of the wearer are considered. The present style is embodied, and the most distinct arrangements are made for the workman to follow. It allows the fullest scope for judgment, and forms an excellent basis for those exceptional styles which are quite out of the ordinary run of sleeves.

THE SLEEVE SYSTEM. DIAS. 8 TO 17.

From this it will be gathered that we believe the safest plan on which any sleeve system can be worked is to take such measures from the scye as will enable us to produce a sleeve to fit and be in harmony with it, and as the pitch or hang of sleeves has a very great effect on both their comfort and appearance, it will be necessary for us to clearly define where the seams should be pitched, so that the sleeves shall fit as we intended them.

First, then, as regards the scye, we take a measure as from $7\frac{1}{4}$ to $12\frac{1}{2}$, Diagram 8, which gives the extreme width of scye; this is necessary to provide for any variation there may be in the width of back and shoulder. This quantity we apply to the sleeve draft, as illustrated from 0 to $5\frac{1}{2}$ of Diagram 9.

Our next step is to take the back and forepart, as illustrated on Diagram 10, and mark the hindarm pitch at say 2 inches below the shoulder point at the top of the sideseam; this may, however, be varied to taste.

making it higher or lower as fancy may dictate. This will not affect the fit, as any alteration here is compensated for in the remaining operations.

The forearm pitch is best located about $\frac{3}{4}$ in. above the level of bottom of scye, as shown at D. This, too, may be altered, but we do not recommend it, as the first plan allows the seams to go just down the hollow of forearm.

Having located these pitches, take the square, and with the two arms extended, let one arm touch either pitch, and so adjust the arm, G, that it will occupy the position it is desired the sleeve shall hang in when finished; this will, of course, be more forward for the stooping figure and the working-man, and more backward for the erect figure, or such as desire a clean fit at the back of scye, and do not mind a little tightness on the elbow when the arm is brought forward.

When the square has been thus adjusted, and both arms are touching the pitches, note the quantity from E to the forearm pitch at D, and whatever the quantity is, mark from $5\frac{1}{4}$ to 1 of Diagram 11.

Next place the back in a closing position at the shoulders, and measure from F to D straight; this gives the width of sleevehead. Mark across from 1 to 9 on line C, Diagram 12, and make O to $4\frac{1}{2}$ half of 1 to 9.

Now draw line from 9 to $4\frac{1}{2}$, and $4\frac{1}{2}$ to $5\frac{1}{4}$, as shown on Diagram 13, and complete the sleevehead by adding on $\frac{3}{8}$ in. of round between $4\frac{1}{2}$ to $5\frac{1}{4}$, and $\frac{1}{4}$ in. of round between 9 and $4\frac{1}{2}$, as shown on Diagram 14.

Now measure round the bottom part of the scye as from F to D, and apply that measure from $5\frac{1}{4}$ to 7, Diagram 15. From $5\frac{1}{4}$ to $2\frac{1}{2}$ is one-third of this quantity, and between $2\frac{1}{2}$ and $5\frac{1}{4}$ the undersleeve is hollowed $\frac{1}{2}$ in., and curved round up 7, as shown on Diagram 15.

Having thus shaped the upper part of the sleeve, we proceed to apply the length as taken on the customer, allowing for three seams (two on the back and one on the sleevehead). Thus measure the width of back as cut; deduct from it $\frac{3}{4}$ in., and measure down from C to E of Diagram 16 the length to elbow, and mark the position; then proceed to wrist or full length to D.

Hollow forearm at elbow 1 inch, and make width of elbow. To take as a guide we suggest quarter breast less 1 inch, as from 1 to D. For the width cuff we suggest one-sixth breast plus $\frac{1}{2}$ in., or to taste. The slope of the cuff may be obtained by sweeping from D to F by C, or by squaring by E D to F of the remaining draft. Diagram 17, we need only note the round

given between elbow and cuff, and the slight hollow between the top of hindarm and elbow, and the sleeve system is complete.

The usual depth of cuff is $3\frac{1}{2}$ inches; this, however, is purely a matter of taste.

When cutting the underside, a button-stand must be left on the bottom of the hindarm if a hole and button cuff is desired; this should not be less than 1 inch wide and 4 inches deep.

We advise leaving all inlays that may be desired down the hindarm, and that preferably on the topside, so that if utilised the seam would go further under the arm, rather than come more to the top, as would be the case if left on the underside. Our objection to leaving inlays down the forearm is that it is apt to contract the sleeve when made up.

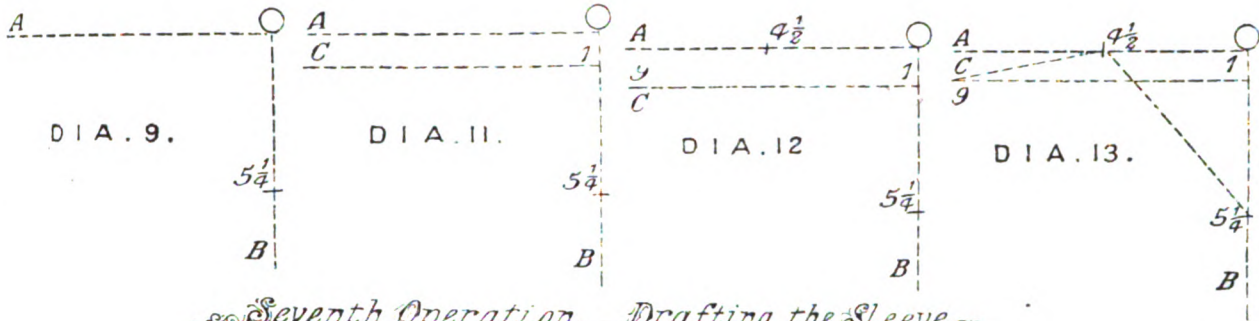
A turn-up from 1 to $1\frac{1}{2}$ in. should be left at the bottom so that a neat finish may be made at that part.

If used with judgment, this sleeve system will be found to work out admirably for all classes of customers, and all styles of shoulders and scyes, narrow backs being provided for by an extra distance, as between $7\frac{1}{4}$ and $12\frac{1}{2}$, and so more depth from 0 to $5\frac{1}{4}$, and vice versa. The only remark we need further make is that for working-men and shooting garments, it may be well not to hollow the scye quite as much as shown on Diagram 15.

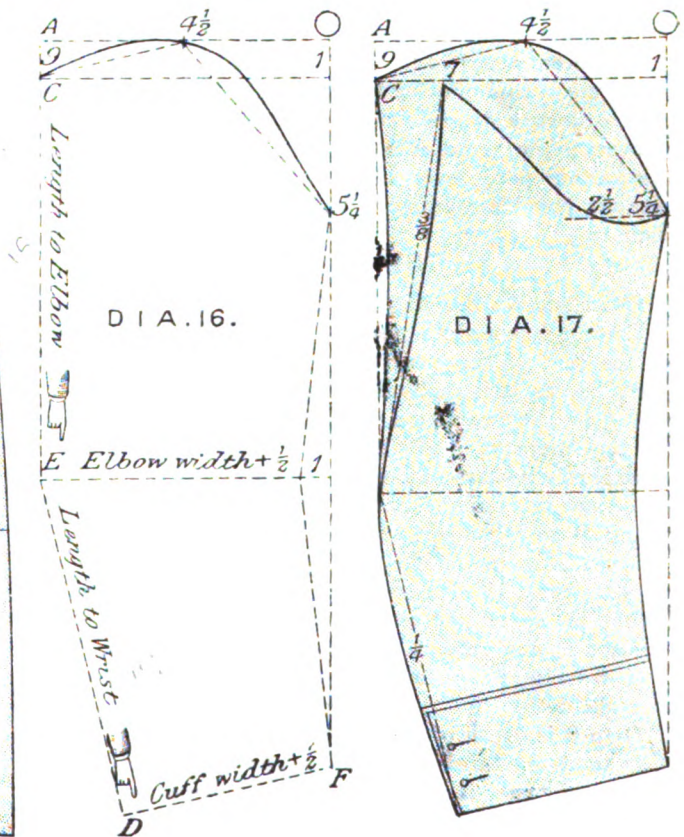
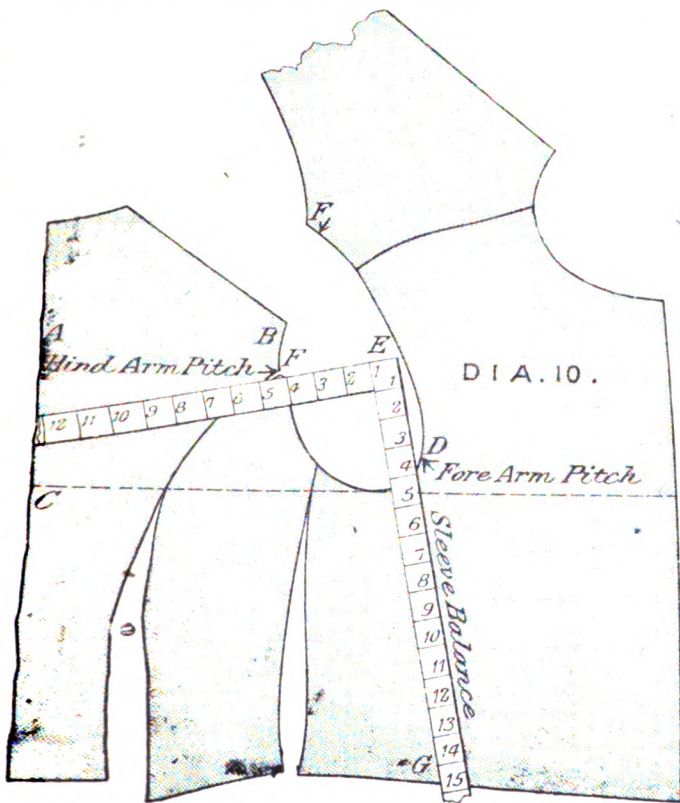
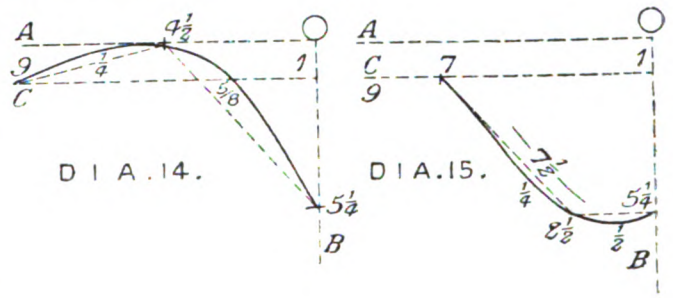
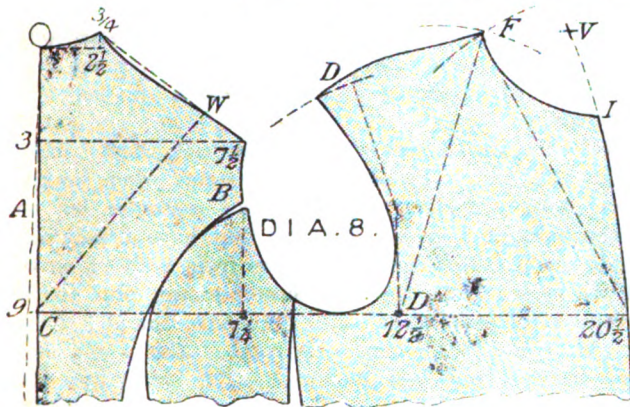
Plenty of fulness will be found in this sleevehead, and in putting it into the scye it should be kept fully 1 inch away from shoulder-seam, and any there may be in the underside should be kept quite at the bottom of the scye, where the fish is illustrated.

It must be borne in mind that very much of the success of the sleeves depends on the fit of the bodypart, and as a rule it will be found that those scyes that fit closest up to the arms are the easiest to fit with good sleeves. But we are also aware of the fact that many customers object to have scyes of this sort, and then it becomes necessary to have extra surplus material in the sleeves in order to prevent any dragging when the arms are moved, for it must be apparent to even the novice that if any portion is taken away from the scye that is actually required, a corresponding compensation must be made in the sleeve if the result is to be satisfactory.

Thus we have described in detail the various operations involved in drafting a coat, and we trust the student will master these thoroughly ere he proceeds to the more difficult application of the system to the various styles which are given in the succeeding pages.



Seventh Operation, — Drafting the Sleeve.



MORNING COATS.

We now proceed to take the various styles of body-coats in order, and as Morning Coats are amongst the most popular, we proceed to deal with them.

Probably there is no body garment the present-day cutter is called upon to cut more frequently than the Morning Coat, it is the coat of the period, and is used for all occasions, be they grave or gay. The funeral and the wedding are attended in the Morning Coat. There is great scope for varying it to suit the tastes of all classes, not only in the height of buttoning, the run of the front, but even the length is subject to considerable variation; so much so, that there can scarcely be considered a correct length in the same sense as we should speak of the regulation for a Frock or Dress Coat. The young man, the old man, the business man, and the professional, all wear the Morning Coat, therefore little wonder that the styles are as varied as the classes who adopt them. From the costermonger who indulges in his "pearlies" and velvet corners to his pockets, to the prince with his neatly bound three-button Morning Coat, there is a very wide range; whilst all the intermediate styles are variations of this trifle or that detail, and so develop a special shape or fashion, and almost making a distinct garment.

Seeing, then, the wide popularity of these coats, we felt it was one of the most important garments dealt with in the "Guide," and one that we ought to give a special prominence to.

To meet this effectually, the first thing to be done was to draw a diagram to the full size of page, so as to convey to our readers a good embodiment of style in the various parts, every detail being brought out in the clearest possible manner. We will now turn our attention to

THE SYSTEM.

Commence by drawing line O, $2\frac{1}{2}$, O, 36 $\frac{1}{2}$.

O to $2\frac{1}{2}$ is one-sixth neck, or, if you have no measure of the size of the neck, one-sixth of the half breast, less $\frac{1}{2}$ in., as it is really little more than a question of style, and any variation of this part would be adjusted in the forepart. Still, it is always advisable to produce garments harmonious in every detail if we possibly can, and we think that end can be best obtained by fixing O to $2\frac{1}{2}$ at one-sixth of the neck, which for this purpose may be fixed at one-sixth less than the half breast; thus 18, less one-sixth equals 3, is 15, which would be about the size of neck for most men of 36 breast; at any rate, near enough for our purpose here.

Now raise $\frac{3}{4}$ one-fourth distance O to $2\frac{1}{2}$ above the straight dotted line, and draw the back neck.

O to 9 is depth of scye, 9 inches.

O to 3 one-third the depth of scye, but as this is a matter of taste, it may be raised or lowered without in any way affecting the fit, as its use is only to fix the shoulder-seam slope. At present it is considered good taste to keep this rather high, as it gives a square-shouldered military appearance, and at the same time apparently increases the length of waist.

The division we have given is just a medium style, calculated to suit the majority, and devoid of those extremes which invariably do more to defeat good taste in a garment than to make it especially stylish. We merely mention this, as we have seen many coats cut in a leading West End firm, where the level of shoulder has been fixed at $1\frac{1}{2}$ only down from O, and, needless to say, produced a very extreme garment.

O to 17 is the natural waist length, and on to 18 $\frac{3}{4}$, the fashion length of waist.

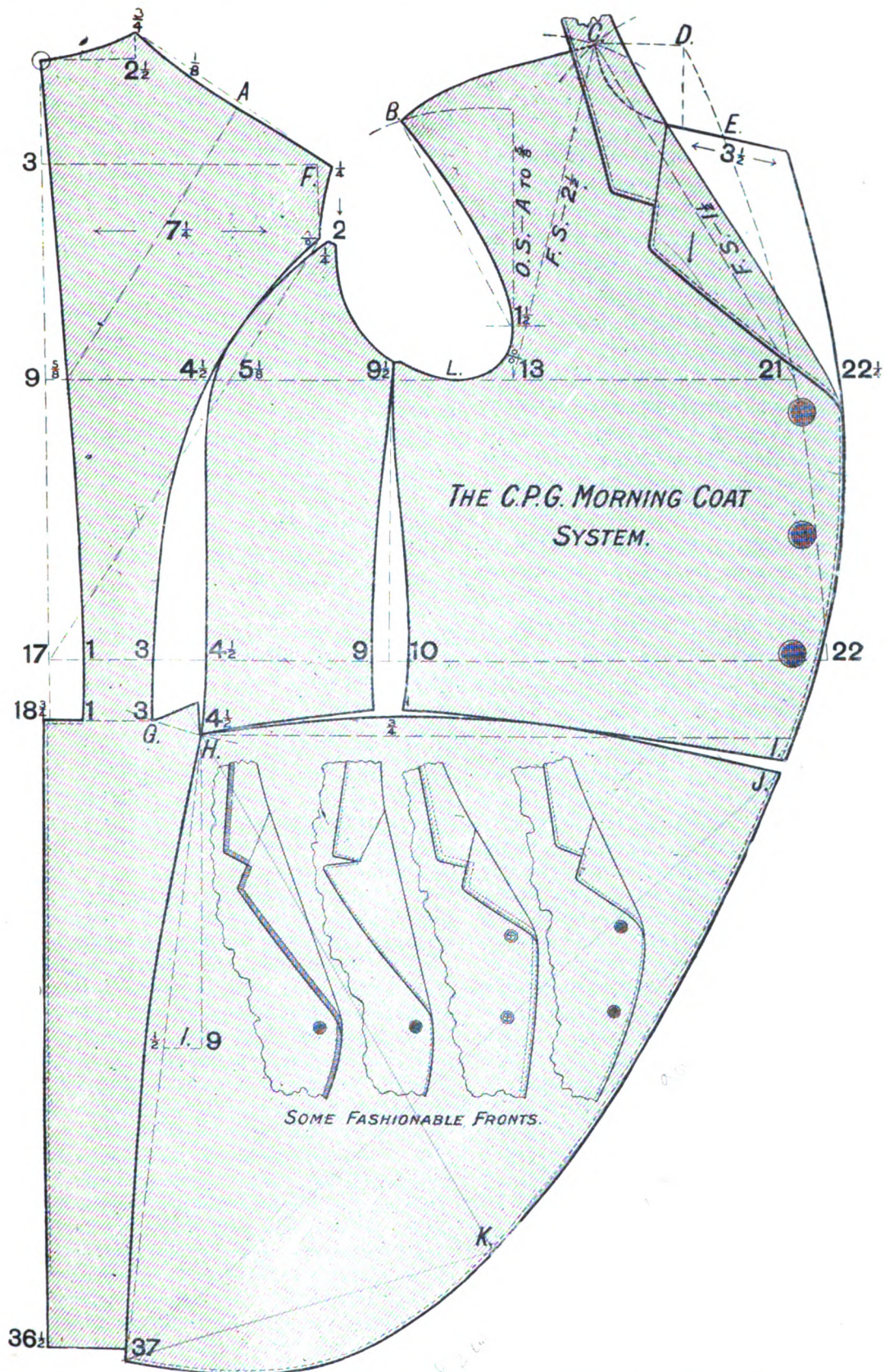
Now square across lines 3, 9, 17, and 18 $\frac{3}{4}$, by line O 17. Come in from 17 to 1 one inch, and draw back-seam as shown, slightly hollowing it at 9. The effect of coming in from 17 to 1 is really to lengthen the back balance, a feature experience has shown necessary with body-coats, in order to get them to sit snug and close to the waist at the back, with figures at all hollow in the back.

Now measure off the width of the back about 2 inches below the line 3 F, allowing two seams when working from measures taken direct on your customer, but not when working from the scale, as they have already been added in it. Now measure across from 9 to 21 on the depth of scye line, the half chest measure plus the allowance for ease, seams, etc. We have found 3 inches a good quantity for general purposes: this would make the distance from back-seam at $\frac{1}{2}$ to the breast line at 21, 21 inches. In allotting this amount for ease, etc., probably lies one of the great features of successful cutting, as we have not only to take into consideration the nature and substance of the material and the amount used for seams, but also our customer's idea of a fit, for some materials consume at least $\frac{1}{2}$ in. more in making than others. Moreover, what some gentlemen would call fit, others would say was altogether too tight, or too loose; and as our aim should always be to please our customers and cater for their wants, we must not, indeed, dare not, overlook this important factor in achieving the desired end.

Come back from 21 to 13 the across chest measure, 8 inches, which locates the front of scye, and find point 1 $\frac{1}{2}$ at 1 $\frac{1}{2}$ in. above this for all sizes; the width of the back scye, as from M to top of sideseam, is usually fixed at 2 inches, or one-ninth of half breast measure, rather less in the larger sizes; but this is another point wherein taste may be applied in dealing with the various types of this garment, in order to produce each style in harmony with the remaining parts.

The sidebody-seam of back may now be drawn. The experienced cutter invariably does this by "rock of eye"; but inasmuch as this work is to a large extent of an educational character, we give a method whereby extremes may be avoided, and which will produce that medium style which only requires plain working up.

Draw a line from top of sideseam of back to 17, on line O 36 $\frac{1}{2}$, which, as will be seen, is at the natural waist, hollow towards the back-seam $\frac{3}{4}$ in. from this on line O 21. This guide will enable the most unpractised to draw the seam in something like good taste and style.



The width of back at the waist is usually the same as at the back scye, but this is quite a matter of taste.

THE SIDEBODY.

The sidebody comes next. Take out $\frac{1}{4}$ in. at top and advance it $\frac{3}{4}$ in., so that in making the balance will not be disturbed; take out $1\frac{1}{2}$ in. at J for all sizes, varying this in accordance with the prominence or flatness of the blades, generally increasing it for stooping figures and decreasing it for erect ones. Drop point H by sweeping across from bottom of sideseam of back at G, making the top of the sideseam the pivot; this extra length is necessary owing to the process of seaming, lengthening the back, and shortening the sidebody, which can soon be proved by marking $\frac{1}{4}$ in. from the edge of each and measuring their relative lengths. The sidebody is now drawn nearly straight below depth of scye line at $4\frac{1}{2}$, the deviation being a little round just below the line $4\frac{1}{2}$, and curving into a slight hollow on waist line. Draw a line across from H to I, squared by O 19. and hollow bottom of waist-seam at $\frac{3}{4}$ about 1 in. (another point of taste); from $\frac{1}{2}$ to $9\frac{1}{2}$ is a quarter of the breast, from which draw a line at right angles to line 9, and take out $\frac{1}{4}$ in. on either side, as at 9, 10, and so find the width of sidebody and sideseam of forepart. In laying down these guides, we wish to particularly impress on our readers that they are by no means principles, as the position of the underarm-seam may be varied to taste or convenience, the mode we give being such as would produce medium styles, thus forming a good starting-point for students to start from; at the same time it will be well to note that a narrow sidebody is generally considered to produce a better effect than a wide one. There is one point connected with the top of sidebody it is as well to note, and that is the shape at top; it should always be the aim of every cutter to keep the back scye as close up to the figure as possible, as he is then able to hollow his under-sleeve out more, without producing any drag, and at the same time getting the sleeve as clean hanging as possible at this part, consistent with the provision for bringing the arms forward. As some may require a guide for this also, we give the following plan: Draw a line from $\frac{1}{4}$ to $9\frac{1}{2}$, and never hollow more than 1 inch, $\frac{3}{4}$ is preferable, and is the quantity to which the diagram is drawn, and it is more desirable to have this a little too high than too low. We will now turn our attention to

THE FOREPART.

Points 21, 13, and $1\frac{1}{2}$ are already fixed, so we will proceed to apply the front shoulder measure.

First deduct the distance from A to B, and sweep, or, in other words, cast a segment from 13 by the remainder of front shoulder; now add 1 inch to this for all sizes, and sweep from 21, but varying it according to the

prominence or flatness of the chest; prominent chests are generally found in erect figures who are frequently very wide across the chest, or, to use another term, have backward shoulders. For this class of figure, add $1\frac{1}{2}$ in. when sweeping from 21; whilst, of course, the reverse applies to stooping figures, who are invariably flat-chested and have forward shoulders, so that we should only add $\frac{1}{2}$ in. for these. But it must be remembered that, whatever is added on this way will have to be worked up in the making, and pressed back over the prominence of the breast, for it will at once be seen that to add more is to produce a rounder front, and as every figure is hollow down the centre, it does not require aught but a straight line to fit it at that part. This is a vital point in coat cutting, and well repays a little study; but we shall have to leave this for the present.

Having fixed the next point, we turn our attention to the over-shoulder measure, and apply it by first deducting the distance from $\frac{1}{2}$ to A, and sweep by the remainder from 13 to B, but putting the finger on the tape at $1\frac{1}{2}$ before sweeping; the reason for this is that the tape, in measuring, goes round the scye, so we apply it in like manner.

Now measure the width of the back shoulder-seam from $\frac{3}{4}$ to $\frac{1}{4}$, and make the front shoulder a trifle, say $\frac{1}{4}$ in., narrower, measuring from C, and draw shoulder-seam by rounding it a good $\frac{1}{4}$ in. near B. The front of scye may now be formed, and if a guide is desired, a line may be drawn from the end of the shoulder-seam to $1\frac{1}{2}$, and hollow from $\frac{3}{4}$ in. to $\frac{1}{4}$ in., carefully noting that it runs well with the back when placed in a closing position at the shoulder. A well-shaped scye should have as much of a horseshoe shape as possible, particularly hollow just above 13, and well up at the back of sidebody.

Now measure across from C to D one-sixth of the neck measure as previously fixed, and find point D on a parallel with 13, 21, taking the depth of scye line as a guide. Having done this, make it a pivot and sweep the gorge from C to E, or, better still, use a pair of compasses to shape the gorge from C to E; then draw a line through E to 21 from D. The end of the lapel at E should always be straight, so that the drawing-seam of the collar is straight, a point which adds much to the beauty of any coat; this may be raised or lowered according to the height of buttoning.

Now measure across the waist, and allow the same for making, etc., as at the chest, 2 or $2\frac{1}{2}$ inches; and continue the line from 21 to 22, which finds the actual centre of the front, such as the lapel-seam of a Frock or a garment fastening with hooks and eyes. It is made rather more below 22 than H is below the line of waist at $4\frac{1}{2}$, but this may be varied either higher or lower, and should generally be made to harmonise with the length of the vest, providing it is worn of the average length; so far as the fitting is concerned it makes no difference, as any variation at this part would be adjusted when cutting the skirt, which we will now proceed to deal with.

THE SKIRT SYSTEM.

Square down from line H T to 9 about 9 inches for all sizes, and come out about 1 inch more for prominent seats and less for flat seats, and draw a line from R through this point; then add on $\frac{1}{2}$ in. of round, as shown on the diagram. Now measure off the length to 37, allowing 1 inch for making up; take out $\frac{1}{4}$ in. at $\frac{3}{4}$ and $\frac{1}{2}$ in. at J, so as to make it fit snug at front.

It only now remains to add on the button-stand to the forepart, and arrange the run of the front from 22 to K; the amount to add on for button-stand varies according to the style of edge desired; for a bound edge add on 1 inch, for a swelled edge $1\frac{1}{4}$, and for a double-stitched $1\frac{1}{2}$ in.

Now locate the position of the buttons, and arrange them so that there is the same distance between the waist seam and the bottom hole as there is between the other holes.

Now comes the one great point of style, the sweep, which shows the touch of the master hand, needing a capacity to produce harmony of outline, combined with your customer's idea of what he desires, as far as you can get to know it. It has been our aim in the draft to produce one of those medium styles which suit the majority, and we leave our readers to judge whether it is such as they would consider good style. Doubtless many of the junior aspirants for fame in the cutting-room will be able to study its outline with advantage, not only in the run of the front, but in the general details of all the various parts. We do not think it is necessary to give a lengthy description of the back skirts, as the diagram is explicit enough to guide anyone in that direction; $\frac{1}{2}$ in. only should be added to the length taken for making up.

THE SPECIAL FEATURES.

Much of the beauty of the Morning Coat is to be traced to the graceful way in which it follows the outline of the figure, fitting over the prominences and defining the hollow in such a way as to blend the outline of the body in the greatest harmony. Especially is this the case with the back, where the seams are arranged so as to enable provision to be made for the prominence of the blades, and bring the garment in at the waist in accordance with the requirements of the figure, provision being made for the seat and hips by a little judicious manipulation of the skirt. The hang of the pleats is undoubtedly a feature requiring special attention, in order to get them to hang fairly without any tendency to gape or overlap; and although it is of course the correct thing to avoid either defect, yet of the two it is better to err on the side of too much, rather than too little spring, as nothing looks worse than gaping pleats when the wearer happens to have a few things in the pockets.

It should always be the aim of every cutter to get his Morning Coats to set equally well on the figure, whether the coat is buttoned or not. In order to arrive at this desideratum, the balance of the garment must not only be adjusted to a nicety, but the front edge **worked up** in a proper degree. The skirt, too, should fit as close round the bottom as possible, whilst every provision must be made for the hips. In the case of pockets under flaps being used instead of pleat pockets, a little fuller style of skirt is advisable, and the flaps should be cut straighter along the top edge than the skirt, in order to get sufficient spring on the bottom edge, without the necessity of putting on any fulness across the flap; the provision for the hips may then be made in the skirt, either by means of V's or fulness, as the flap going over that part where the fulness is placed would hide the V's, and in an arrangement which not only ensures the fulness being in the right place, but also produces a cleaner fit, as well as securing both skirts being treated alike.

SOME FASHIONABLE FRONTS.

On the skirt of this diagram we illustrate some of the fashionable fronts now applied to Morning Coats.

On the first we show the flat-braided front. The step is at right angles, and the lapel is fairly long; the drawing-seam of the collar is kept high so as to run as nearly parallel to the fall of the collar as possible.

On the second front we show a heavier lapel of the pointed order. This style looks well on middle-aged men. The step is almost horizontal, and a fair amount of opening shows between collar end and top of lapel. This turn also rolls low, and is of a rather dressy nature.

On the third front we show the high-buttoning front with neat turn and double-stitched edge. The corners of both collar and lapel are neatly rounded off, and the collar is not made too heavy.

For tweeds and other materials intended for business wear, this style is very appropriate.

On the fourth illustration we show a neat collar and turn, such as is used on the majority of black vicuna Morning Coats buttoning fairly high; the edges are single-stitched, and the general finish is neat.

As we are giving illustrations and descriptions of most of the varieties of body-coats, we will not dwell further on the special features of this important garment, but proceed to give

On page 29 we give another diagram of a Morning Coat with slightly different shape lapels and run of fronts. The description we have already given of the drafting will hold good with this diagram as the other, and most of the points will be found numbered to correspond.

The neck-point of this diagram is, however, found by the registered square, so that it will form an excellent supplement to the preceding one.

THE COLLAR SYSTEM. DIA. 2.

The system for cutting the collar is as follows:

Make a mark on the front edge, B, $\frac{1}{4}$ in. up from the top hole.

Mark up from the hollow of the gorge, H. to *, $\frac{1}{2}$ in. less than the depth of stand, and draw a line from B through * to A.

A to C is the difference between the stand and the fall.

Curve crease row from C to *.

C to D the depth of stand, say $1\frac{1}{2}$ in. or $1\frac{1}{2}$ in.

C to E the depth of fall, say $1\frac{1}{2}$ in. to $1\frac{3}{4}$ in.

Obtain the length by measuring back from the shoulder-seam the width of the back neck.

Let the line, D, C, follow the run of the back-seam, when the back neck is put in a closing position to the collar.

Curve out from C to E sufficiently to allow it to go over the stand easily when made up.

Let the front overlap at F about $\frac{1}{4}$ in., and shape F to G at about right angles, when F is placed in a closing position to the front.

A FEW HINTS ON MAKING.

As far as possible this system is arranged to produce a garment requiring the smallest amount of manipulation, yet a little intelligence displayed in this direction will produce results far in advance of one that is merely put together. If tailors generally could be impressed with the fact that they are making garments for human beings, and to know with some degree of accuracy where prominences of breast, blade, and seat were located, and the necessity of providing proper receptacles for them, we should see more garments infused with that form which at once characterises a well-made coat, and fewer of those flat, lifeless things which would fit a board nearly as well as a living being.

The success of the finished garment very largely depends upon

THE MANIPULATION.

And without the whole-hearted co-operation of the workman, no matter how carefully and well the coat may have been cut, the final result will not have imparted into it that embodiment of art and style that every lover of his trade aims to accomplish.

In cutting, first the back (Diagram 1) should have an inlay across top of neck, down the back-seam, and across the bottom. The inlay down centre will be of great service in case the coat is rather close-fitting across the back stretch.

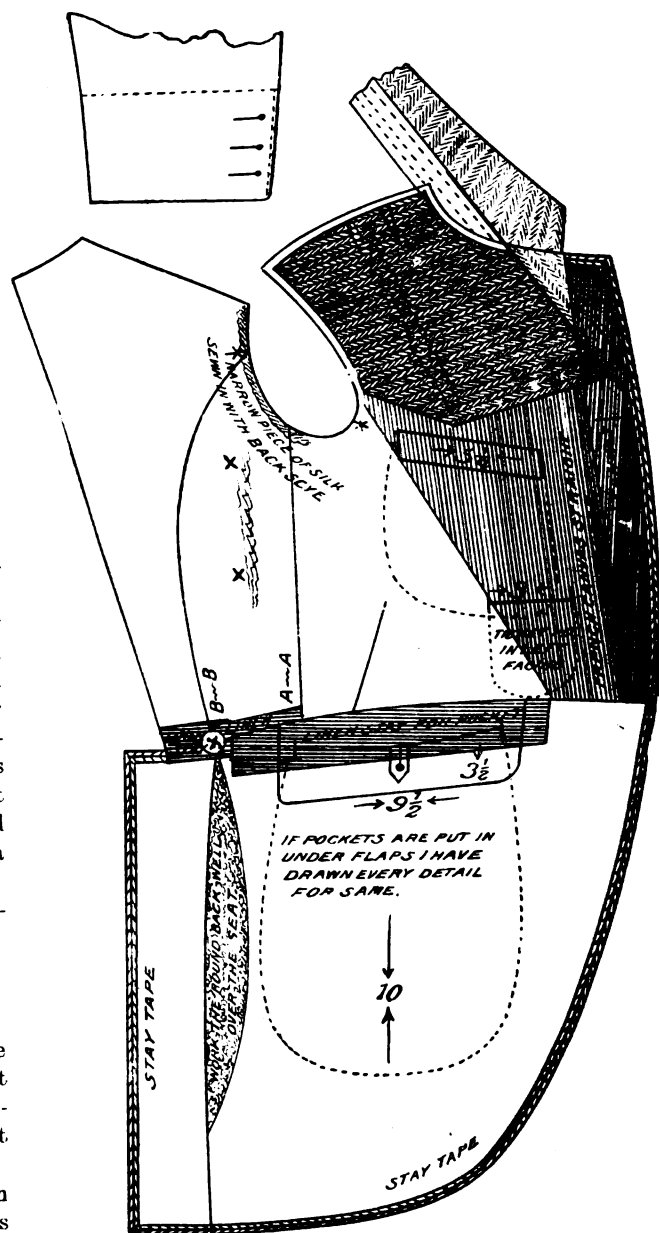
The sidebody, Diagram 2, has a small inlay, as shown by dotted lines.

The forepart, Diagram 3, has an inlay at neck-point across the shoulder, and at shoulder point, also under the arm.

The skirt, Diagram 4, has the inlay down the pleat and across the bottom.

The under-half sleeve, Diagram 5, has the usual inlay at back, and a small one as shown by dotted lines at forearm.

One of the finest inlays is that right across the waist. This is allowed on by every coat cutter in the better class trades, in case the customer demands a longer-waisted coat than that which has been made for him.



The garment being cut and fitted up, strain down the sidebody slightly, as shown by Diagram 2, and block in the centre as indicated. Turn, now, to

THE FOREPART,

And double it over, where the line is marked C C through centre; shrink slightly the bottom of shoulder, and at the same time stretch front of scye and neck.



point. Now sew up the cut in waist, and sew to the sidebody to forepart; press open seams and pare the run of waist-seam; baist on the skirt, keeping the fullness well over the hips.

Before sewing to, well press fullness down over the hips; also with the same iron well work back round of pleat over the seat. Put a narrow piece of linen through pleat, a narrow strip across the bottom of sidebody, also a piece across the waist to stay the whole of the pocket, not forgetting that if this is done it must go on full, so as not to tie in any way the fullness provided for hip room. Baist on the side-seam, and continue back through the pleat. Sew the seams, and, in pressing out, well work the round toward X X (see large diagram).

The French canvas is put through front, straight with the edge, placing a strip of linen between cloth and canvas for button-holes.

In thin materials put a narrow piece of linen down the front skirt, or, if desired, a piece of the French canvas instead; pad the lapel thickly, and pare away canvas the desired amount from front edge; carry your staytape all round, in case of soft, stretchy materials, and fell it on both sides; cut the canvas through front shoulder and at neck-points; put the thin haircloth through, and cut it in, to harmonise with the canvas, only in a different place. The shape, etc., of skirt pockets I have fully illustrated.

If your customer should like more room in his skirts for the use of the pockets across waist, cut the skirt in the manner indicated by dot and dash lines. Diagram 4. The fronts being pressed out, see that

THE FACING

Lies clean on to the forepart before sewing to. In baisting over, do this over the knee, well moulding it so as to cling to the figure when finished. In putting in the lining, see to it that it does not tie the garment in any way, at the same time avoiding any undue bagginess.

In closing up shoulder-seam, keep the back on a trifle easy for about 3 inches from shoulder point, but by no means full it on; put a narrow strip of silk around back scye to keep from stretching.

THE SLEEVES

Being made, carefully baist them in, keeping the top fullness well over front shoulder bone, and the under fullness well in under from 1 to 2, Diagram 3. Sew the back scye with a tight hand, and the front a little easy. All the fullness should be well pressed away before sewing in. Place a thin piece of wadding across the top of sleeve-head, and see to it that the sleeve-heads are not pressed too flat, but that its manipulation helps to beautify the coat.

The collar should be thickly padded and carefully blocked into shape; keep it on plain across the back, easy at the gorge, and a trifle tight from the lapel crease

to the front end. The edges should be single-stitched, as shown, for black vicunas, etc., but tweeds are better when double sewn.

Hand work is far preferable to the machine in the majority of cases, and, further, it gives the garment the impress of a higher class production than machine work.

In no case sew the body-seams of the coat with the machine.

In Diagram 6 I have given a front view of the finished garment. Diagram 7 illustrates the back in its finished state; this is what I contend to be art in the manner of the run of pleats, position of back-tack, and the run of waist-seam in this part of the coat.

The four points to aim for in the finished garment are

1. Well made-up fronts.
2. Skilfully worked up pleats.
3. Well-hanging sleeves.
4. A well-made and fitting collar.

Get these, and your coat is a work of art.

THE CROSS-POCKET MORNING COAT.

Many Morning Coats are made up with flaps across the hips, either sewn in with the waist-seam or a little below it. At one time the cross-pocket coat was looked upon as the business man's coat, but it is now worn quite as often by the aristocracy, though in a somewhat different style. The diagram given on page 33 shows the style most adapted to the business man, whilst the diagram shown on page 35 illustrates the type of garment worn by the aristocracy. The drafting of these coats does not differ much from that of the previous one, but inasmuch as it is drawn the reverse way, and the points are numbered differently, we will very briefly go over

THE SYSTEM.

Draw lines at right angles to A.

A to C one-third depth of scye.

A to H the depth of scye.

A to E the natural waist length.

A to X the fashion waist length.

A to the bottom the full length plus $\frac{1}{2}$ in.

Square lines at right angles to these points.

Come in at E to 17 one inch, and draw back-seam from A through 17 to 19 on line 18 $\frac{1}{2}$.

A to B one-twelfth breast less $\frac{1}{2}$ in.

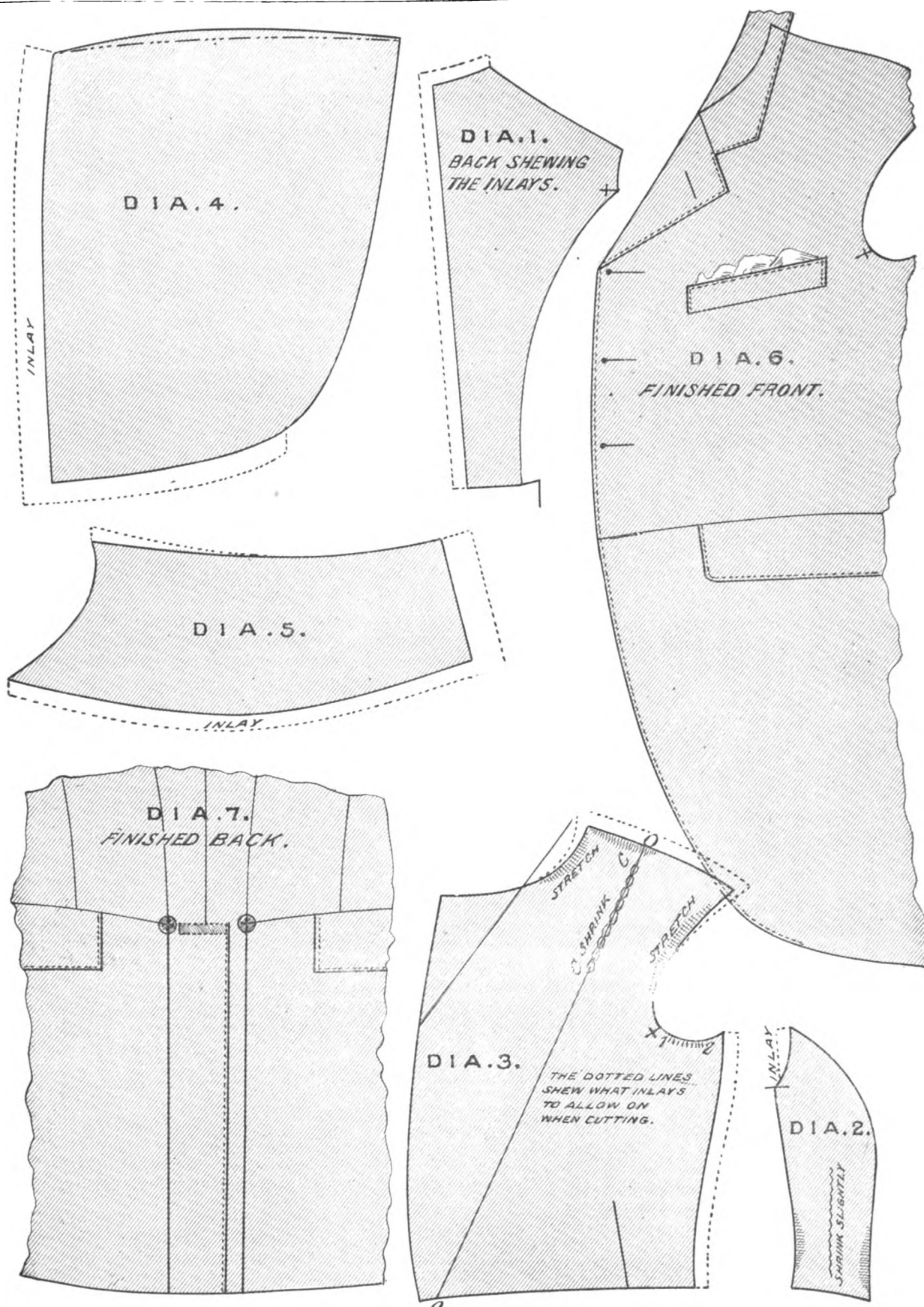
B $\frac{3}{4}$ in. above line.

About 2 inches below C measure off the width of back plus $\frac{1}{2}$ in., and add $\frac{1}{4}$ in. of curve out to M.

Draft shoulder-seam from B to M.

Make the width of back scye and back waist each one eighteenth breast. Draw a line from top of side-seam to E. Hollow $\frac{3}{4}$ at depth of scye, and draw the side-seam as shown.

From N mark across to G half the chest plus 3 inches. Mark back from G to H the across-chest measure.



THE SHOULDER.

From H sweep by the front-shoulder measure less width of back neck, B to A.

From G sweep by this quantity plus 1 inch.

Where the two segments intersect each other locates neck-point F.

From H sweep by the over-shoulder measure less 9 to W of the back.

Make F D $\frac{1}{4}$ in. less than $\frac{3}{4}$ to $\frac{1}{2}$ of the back.

Shape scye, keeping it level with line drawn from H in front, and touching depth of scye line at bottom.

We now draw the sideseam.

Take out $1\frac{1}{2}$ at J.

Make top of sideseam a pivot, and sweep from J to R. N to U one-fourth breast plus $\frac{1}{2}$ in.

Square down from J and take out $\frac{1}{2}$ in. on either side as at K.

Square line across from R. Hollow waist-seam over hips 1 inch, and continue across front to taste.

Make up waist to measure plus $2\frac{1}{2}$ inches to L.

Add $1\frac{1}{4}$ in. of button-stand at G, and shape the run of forepart and skirt to taste, or follow the run indicated by Y.

THE SKIRT.

Square down from R to $9\frac{1}{2}$, 9 inches.

$9\frac{1}{2}$ to 1, one inch.

Add on $\frac{1}{2}$ in. of round over seat, and draw back of skirt from R to bottom.

Add $\frac{3}{4}$ in. of round at Q.

Take out $\frac{1}{2}$ in. at S, and complete the draft as illustrated.

FLAT-BRAIDED MORNING COATS

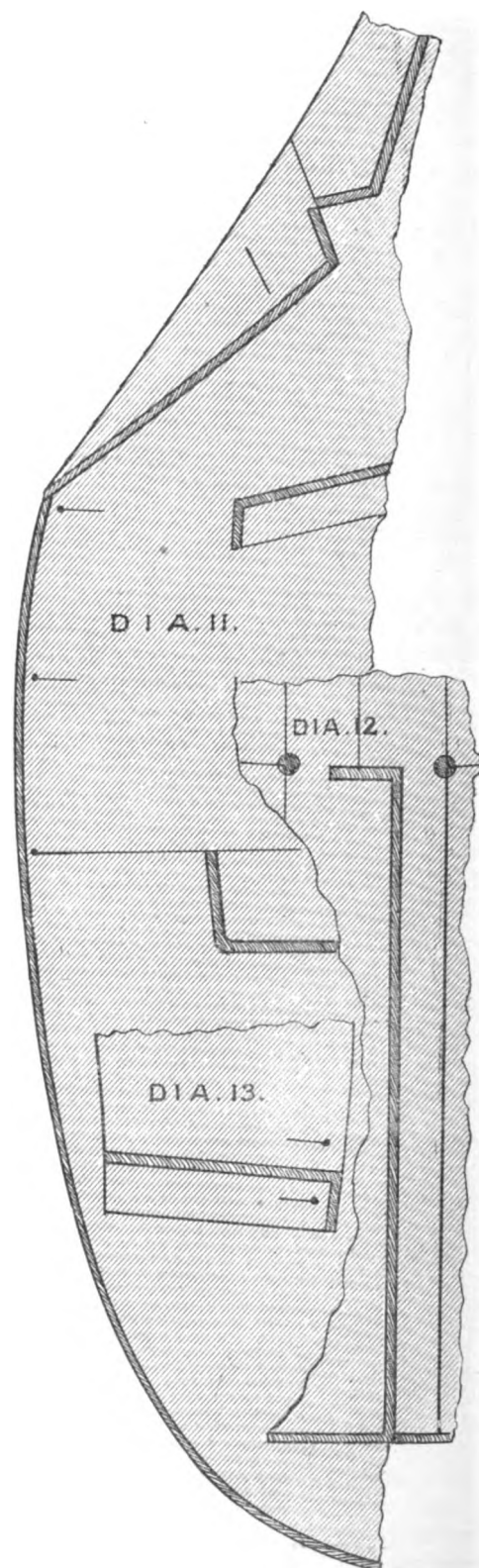
Are very fashionable just now, and we have got a leading West End Cutter to give us a few details of their finish. These he has embodied on the following diagrams, which give an outline of a flat-braided cross-pocket coat, rolling well down, and intended to button two only, notwithstanding the fact of its having a hole in the waist. It will be noted that the coat is cut well forward; the breast-pocket is placed a little lower down than usual; this is a style that has many patrons in the better-class trades, and looks exceedingly smart.

DIAGRAM 12.

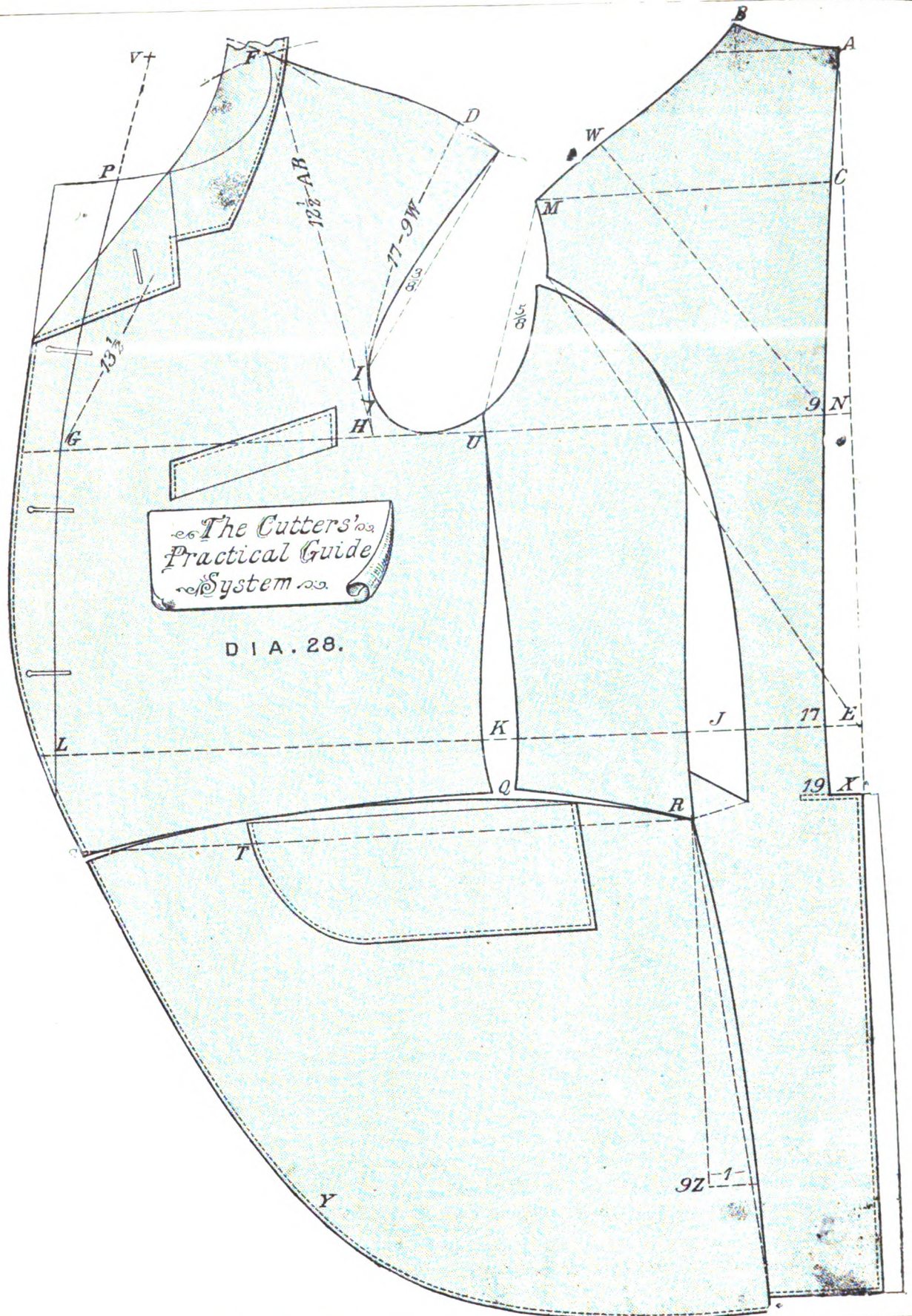
Our object in drawing a finished back is this: How often do we see coats that are absolutely spoiled in this region on account of the sidebody running down badly, and the back-tack below the hip buttons? This, then, is what we consider the best in style for the finished garment. When cutting your coat, do not cut the back-seam down below natural waist line; leave the remainder for the workman to do; by this means you can rely upon its being in a direct line with the hip buttons.

DIAGRAM 13.

This is a somewhat novel cuff, having one hole below



and one above the braid. It is called the livery, and certainly looks smart, and out of the usual rut of cuffs.



FORWARD SKIRTED MORNING COAT.

On the opposite page we give a diagram illustrating a forward skirted Morning Coat, a style which has been very popular with the best class of customers. It will be noticed that we have indicated two distinct styles, the one being cut very much more forward than the other. The very forward style is not so much in favour at present as it was a little while back, as it was then looked upon as the newest garment by ultra fashionable gentlemen. They were made up from quite a variety of materials, some of the smartest being made from black

our diagram, and should be of fairly good size, say from 8 to 9 inches wide, and from 3 to 3½ inches deep; the front edge being made to follow as much as possible the outline of skirt. Many of these are being made to roll decidedly low, and in that style have a very smart appearance. It is very seldom breast pockets are put on the outside, and it is now a more frequent custom to put the ticket pocket in the left facing, so that the only pockets on the outside would be those put under the flaps of the skirt.

The Morning Coat fronts shown on this page are good examples of the three most popular styles. Fig. 1

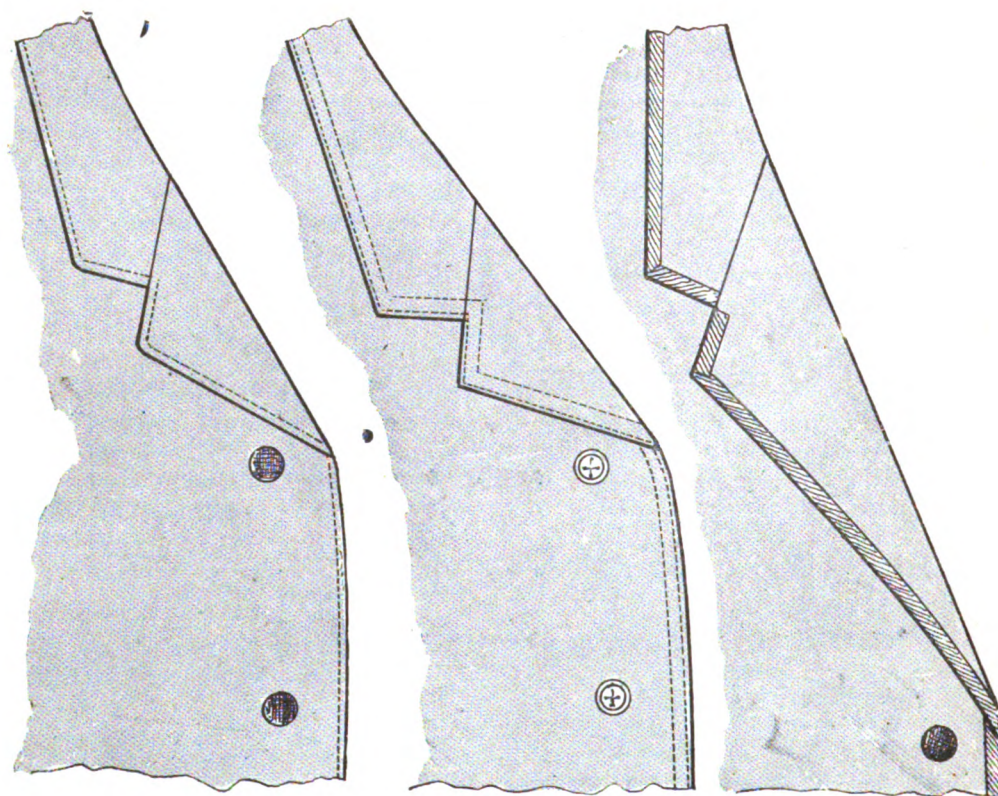


FIG. 1.

FIG. 2.

FIG. 3.

Morning Coat Fronts.

vicuna, with flat braiding on the edges, but they were by no means confined to black goods, many of them being made up from check tweeds and similar materials.

During the present season the extreme style is somewhat modified, and the popular cut at the present time is that illustrated by the solid line on our diagram.

All the points are found in precisely the same way as previously described, so that it is unnecessary for us to again repeat them here. It may be well, however, for us to make a few comments on the way these are finished. As a general rule, coats of this description are finished with flaps on the hips: these may either be put in the waist seam, or somewhat after the style illustrated on

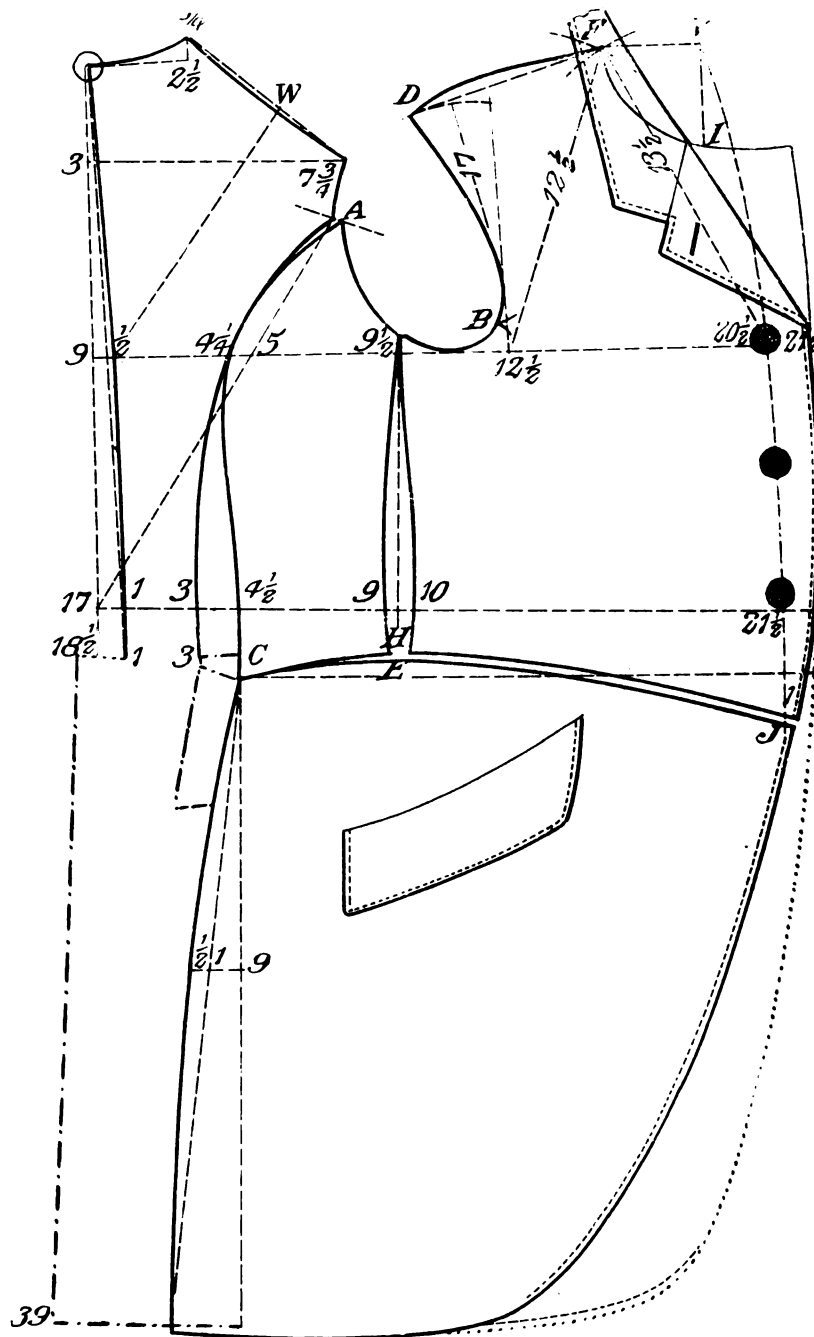
illustrates the three-button Morning Coat with single-stitched edges, such as is suitable for vicunas, tweeds, etc.

Fig. 2 portrays the double-stitched edge, such as is often used on meltons and chevots. In the former case the edge is generally left raw; in the latter it is seamed and pressed open.

Fig. 3 is a good example of the low-rolling Morning Coat with bound edges.

Garments of this description are very popular in the West End, the edges being often bound with ribbon.

The buttons used should harmonise with the material, such as ivory on melton or cheviot, twist or mohair on vicunas, etc.



The Forward Skirted Morning Coat.

WORKING MEN'S COATS.

From Bond-street to Whitechapel is not more than three miles, yet in that short distance what a difference exists in the manner of living of those who frequent each neighbourhood. Equally varied, also, is the style and cut of their clothes. In the former locality the lord, duke, or earl lounges or dines at his club in the latest style of evening dress, whilst in the other you may see the "ikey lads" in their "pearlies and bell bottoms," swaggering along the streets as proud of their "kicksies" as the lord could be of his faultless dress suit, or immaculate shirt front, with its diamond stud flashing with all the brilliancy of first water. Many of these pages are devoted to garments suitable for the prince; we feel sure, therefore, that those of our readers who only cater for that class will not complain if we devote this one to the requirements of the working man.

THE SPECIAL FEATURES

Of whose garments are brought out in the diagram of Coster's Coat on page 37, and may be equally applied to all styles of garments for the working men. This class have large shoulders; the blades are rather prominent; the chest is comparatively narrow, and the waist perhaps scarcely so delicate as the masher who wears corsets. These features demand a special style of cut; the scye deeper, larger, and more forward, the back wider, and the waist not being so hollow, we have only come in $\frac{1}{2}$ in. at 17; the blades being more prominent, we have taken out an extra $\frac{1}{4}$ in. between back and sidebody. The depth of scye and front shoulder measures are both larger than normal, whilst the over-shoulder measure is increased in greater ratio still, so allowing for the development of muscles at the top of the arm. Then the great feature of the garment being ease, an extra $\frac{1}{2}$ in. is allowed for making up, so making the front of scye fully $\frac{3}{4}$ in. further from centre of back-seam than the ordinary Morning Coat.

THE SKIRT.

Too, needs considerably more fulness or drapery to allow sufficient room for the capacious pockets they so much patronise, whilst the flaps are of the most ornamental design, velvet being frequently used for these, with buttons placed in all directions; indeed, they seem to glory in the number of buttons they can put on their garments. The method adopted to give the desired amount of fulness to the skirt is the same in principle as illustrated on the Frock Coat skirt, viz., instead of squaring down to 9 by a line drawn level with bottom of sidebody and forepart, lower it 2 inches (see dot and dash line) in front, and then square it at right angles to this line. Care must be used only to add $\frac{1}{4}$ in. above this line, as at point 3, just below the underarm-seam, or the fit will be destroyed, landing the extra spring intended to come over the side at the back, and so making the pleats overlap.

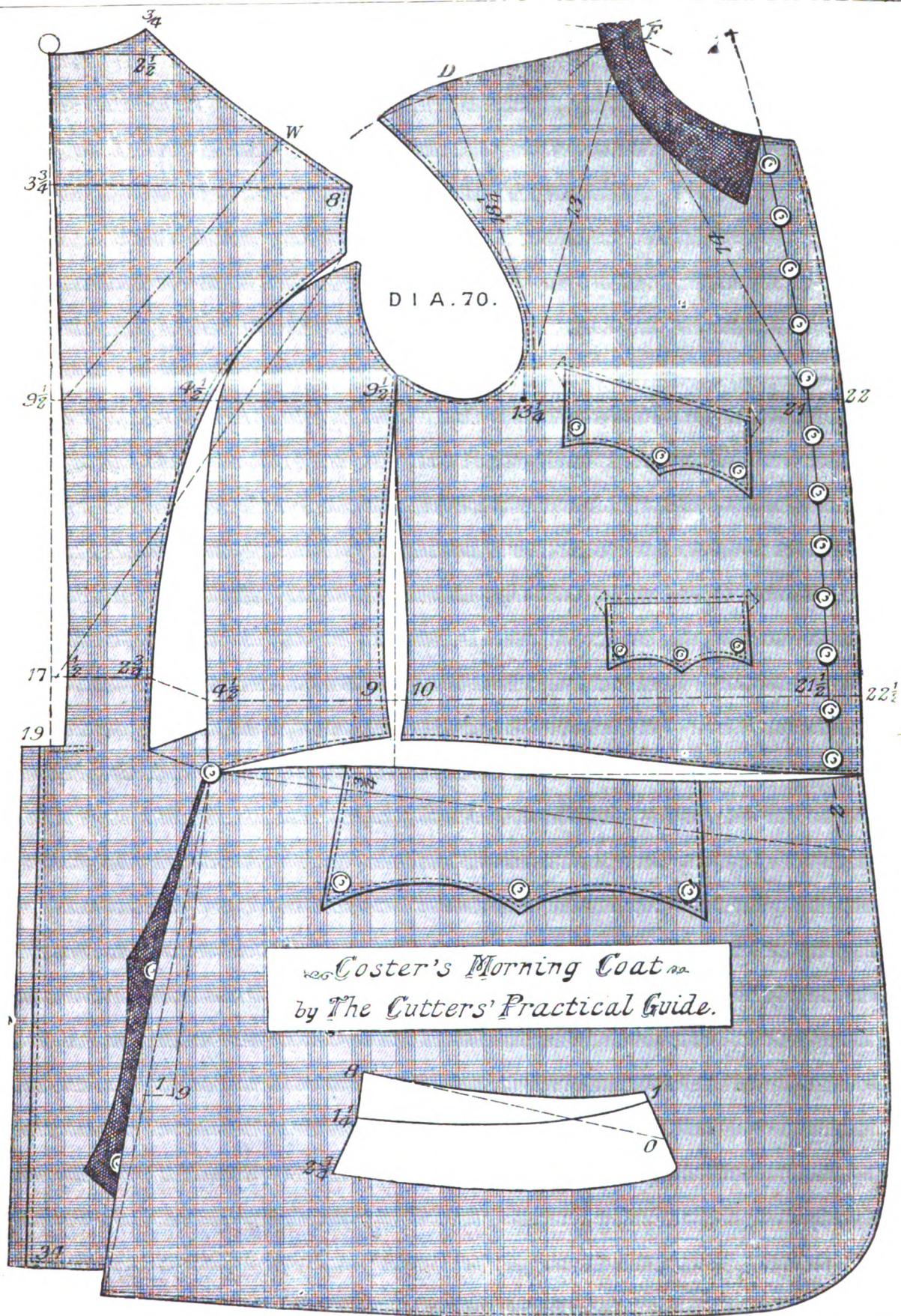
THE SLEEVE

Should be arranged with a decided forward-hanging tendency. This may be adjusted in the working of the system, if a block pattern is being used, by inserting a wedge in the hindarm, opposite the top of the forearm, say of $\frac{1}{2}$ in., which will allow of the arms being brought forward without any strain across the back, though it will, of course, land a little superfluous material at the top of the hindarm, when the arm rests at the side. The underside should not be too much hollowed out; as, if the scye is cut at all extra deep, and the under-sleeve hollowed, the whole weight of the coat will rest on the muscles directly the arm is raised, and produce anything but that effect of ease we have been aiming at. Doubtless our readers will be able to gather the features to be noticed from these remarks.

HINTS ON MAKING AND TRIMMING.

In making and trimming garments of this class, the use to which the garments will be put should always be considered, and as hard wear will always be associated with these, the trimmings should be strong, and the work genuine and honest. The utmost attention should be given to the pocket-stays, and generally the aim should be to produce a garment suited for hard wear. On the other hand, clumsiness should be carefully avoided, for it will often be found that the working man will be quite as keen a critic as many of the higher classes. Many working men can appreciate skilled workmanship, and their eye is frequently as trained, owing to their particular calling, as any artist's.

These remarks, so far, of course, apply to all classes. We will now point out the peculiar features the coster patronises. He invariably has his sleeves long, his cuffs made to button, and faced with velvet, which he turns back, making a finish to the sleeve in consonance with the neck, with its velvet Prussian collar. The seams are almost invariably raised, and the flaps and side edges are sometimes made of velvet, though perhaps the more frequent way is to finish the breast and ticket-pockets with velvet corners. Certainly the style they adopt is entirely their own, and embodies many of the principles of artistic tailoring, and which, when seen applied to the higher-class trades, and especially the ladies, we are ready to admire; and yet, when seen in the coster's coat we are apt to call low and vulgar. But the tailor who caters for this class can fully appreciate it, all forming, as it does, part of the essential features of his ideal garment. And, after all, it matters not in what class of trade we are engaged, or from what class of society we find our customers, the same principle must guide us, to get in touch with our customers, and have their ideal of a perfect garment fixed in our mind, and then with a fair knowledge of cause and effect in tailoring, we can execute it with credit to ourselves, pleasure to our customers, and profit to our employers. These are the principles which underlie all true success; and if we embody them in our business, it will matter not



whether our customers are peers or peasants, costers or princes, they will all alike be satisfied with our efforts, and so lay the foundation for a prosperous career.

We will not dwell further on this garment, as a study of the diagram will supply all the necessary details, as well as illustrate the principles of cutting in their practical application; thus putting our readers in possession of a few ideas on how to infuse ease in a garment, and give ample room in the scye section.

WORKING MEN'S COATS. GAMEKEEPERS'

COATS.

For working-men, such as gamekeepers, etc., a somewhat fuller style of coat is generally required, with more drapery in the skirt, and a generally heavier style.

If the measures are taken on the customer direct, they will accurately indicate the size of shoulders, etc., but it will be well to provide ample ease in addition to that.

THE SYSTEM.

- Draw line O 36.
- O to 3 one-third depth of scye.
- O to 9 depth of scye.
- O to 17 natural waist length.
- O to 19 fashion length.
- O to 36 full length plus seams.
- Draw lines at right angles to O, 3, 9, 17.
- 17 to 1 one inch, and draw back-seam.
- O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ in.
- $2\frac{1}{2}$ to $\frac{3}{4}$, threequarters inch.
- 2 inches below 3 mark off the width of back plus seams, and curve out to $\frac{1}{8}$.
- Draw shoulder-seams from $\frac{3}{4}$ to $\frac{1}{8}$.
- Make the back scye about one-eighteenth breast.
- Draw a line from top of sideseam to 17, and hollow $\frac{5}{8}$.
- Make the back waist about the same width as the back scye.
- $\frac{1}{2}$ to 21 the half chest plus $2\frac{1}{2}$ to 3 inches.
- From 21 mark back the across chest measure, and so find $13\frac{1}{4}$.
- From $13\frac{1}{4}$ sweep by the front shoulder measure less the width of back-neck.
- Add $\frac{3}{4}$ in. to this quantity and sweep from 21.
- Sweep from $13\frac{1}{4}$ in the direction of B by the over-shoulder measure less $\frac{1}{2}$ to A of the back.
- Make the front shoulder from C to B a trifle less than the back.
- Shape the scye by the points obtained, sinking it a little below the depth of scye line to provide extra room.
- Take out $1\frac{1}{2}$ in. suppression between 3 and $4\frac{1}{2}$, and 1 between 9 and 10.
- Measure up waist to measure plus $2\frac{1}{2}$ to 3 inches.

C to D one-twelfth breast less $\frac{1}{2}$ in.

D to E the same as C to D, or to taste.

Add on $1\frac{1}{4}$ in. button-stand as far down as it is desired to button, and then round away to the style desired.

Make a pivot of the top of sideseam, and sweep from G to H and square across to the front.

Hollow over the hips $\frac{3}{4}$ in. to 1 inch.

FOR THE SKIRT.

Drop down 1 inch at front.

By this point square down from H to 9.

From 9 to 1, one inch.

Add on $\frac{1}{2}$ in. of round.

Make length to agree with back after providing for two seams at waist.

HINTS ON MAKING.

Working men's coats should be made up strongly, and all pockets should be well stayed. The sleeves should be put in with a forward-hanging scye, and the buttons strongly sewn on. Clumsiness must be avoided, for it must ever be borne in mind that the bespoke article should have both better finish and better style than the ready-made article. Strength may be imparted without clumsiness, and general neatness of finish is simply a matter of careful attention.

MORNING COAT FOR WHOLESALE TRADERS.

The recent development of the clothing factory in the matter of making up garments to measure, has necessitated the employment of a large number of men as cutters for this class of trade, and as users of the C.P.G. have had their full share of this trade, and probably will continue to do, we have prepared a diagram showing how the system is worked under these circumstances.

In the first place, provision is made for $\frac{3}{4}$ in. seams at all parts; in the next place, very little is left for the working up, and, lastly, the scye is cut very easy.

The style is adapted to the requirements of the customer, the solid outline showing one of the most popular, whilst the various dotted lines indicate other styles that may be adopted if desired by the customer.

THE SYSTEM.

- Draw line O, 34.
- O to 3 one-third depth of scye.
- O to 9 depth of scye.
- O to 17 natural waist length plus $\frac{1}{2}$ in.
- O to 19 fashion waist length plus $\frac{1}{2}$ in.
- O to 34 the full length plus $\frac{3}{4}$ in.
- Draw lines at right angles to O, 3, 9, 17, 19.
- O to $2\frac{3}{4}$ one-twelfth breast less $\frac{1}{4}$ in.
- $2\frac{3}{4}$ to $\frac{3}{4}$ three-quarters inch, and draw back-neck.

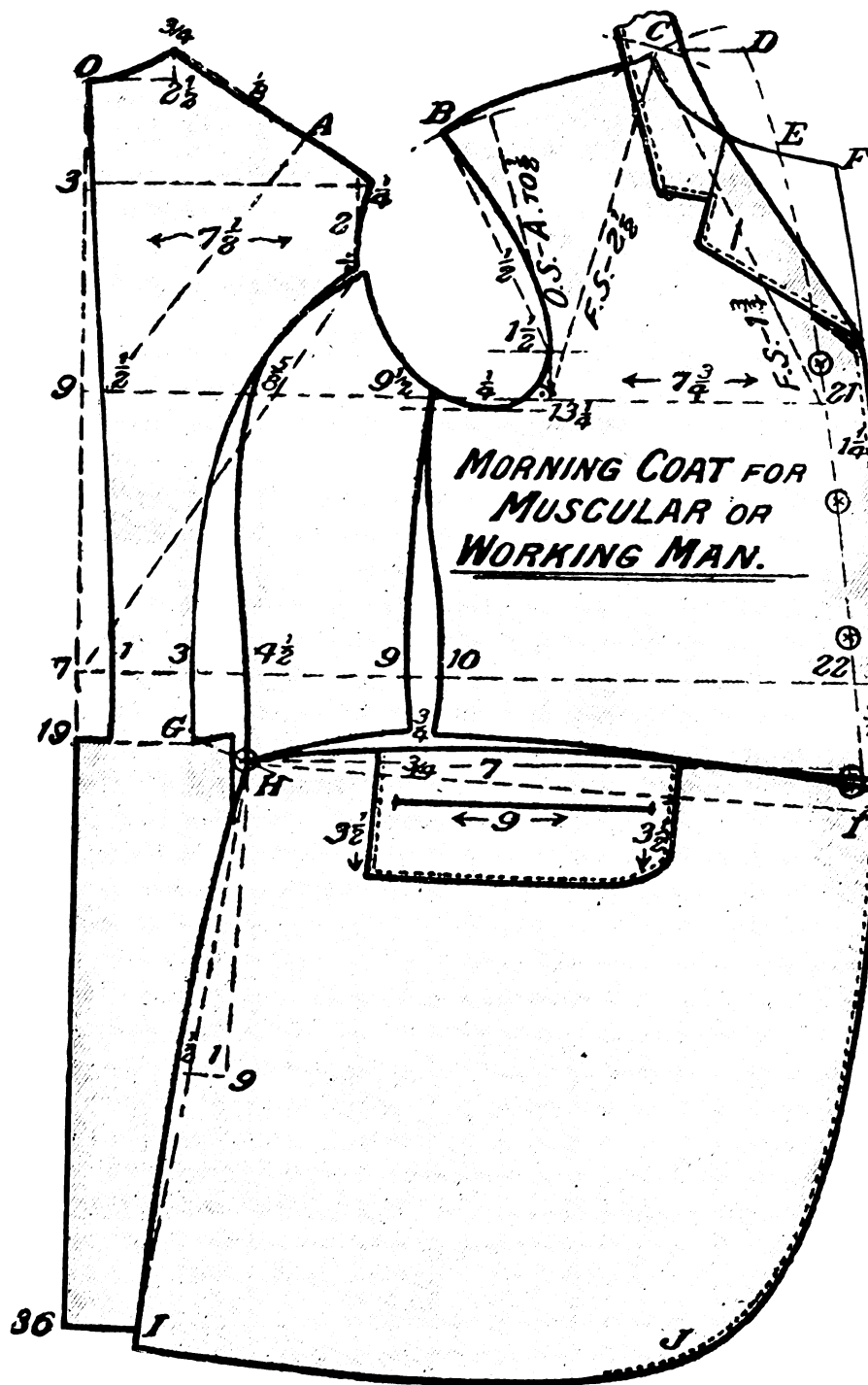


Plate 8.

2 inches below 3 measure off the width of back plus $\frac{3}{4}$, and curve back scye out $\frac{3}{4}$.

Draw shoulder-seam from $\frac{3}{4}$ to $\frac{3}{4}$, and hollow it a trifle at $\frac{1}{8}$.

Make width of back scye and back waist one-ninth of the half breast plus $\frac{1}{4}$ in.

Draw line from $2\frac{1}{4}$ to 17, and hollow $\frac{3}{4}$ in.

Shape sideseam from $2\frac{1}{4}$ to 3.

9 to $21\frac{1}{2}$ half chest plus $3\frac{1}{2}$.

$21\frac{1}{2}$ to G the across chest less $\frac{1}{4}$.

Cutters in this class of trade have found it necessary to slightly reduce the width across chest as given in the scale, and in doing this it must be borne in mind that this also advances the neck-point a trifle.

Find the neck-point by placing the normal angle or depth of scye line, and with the corner of the square on G, measure up C, the front shoulder measure less $O \frac{3}{4}$ of the back-neck.

The taking of the extra large seams will only affect this to the extent of $\frac{1}{4}$ in., and this will not need adjustment for this class of trade, as they are seldom of the erect type.

If preferred, find point C by sweeping first from point G by the front shoulder less $O \frac{3}{4}$ of the back-neck.

Second, from $21\frac{1}{2}$ by $\frac{3}{4}$ in. more than the first length, and where segments intersect locates the neck-point.

Measure up from G to B by the over-shoulder measure less $\frac{1}{2}$ to A of the back.

C to B $\frac{1}{4}$ in. less than $\frac{3}{4}$ to $\frac{3}{4}$ of the back.

Hollow scye $\frac{3}{4}$ in. at bottom, and advance top of side-body $\frac{1}{2}$ in. to compensate for seams.

THE WAIST SUPPRESSION.

Take out $\frac{1}{4}$ in. at $2\frac{1}{2}$ and $1\frac{1}{4}$ in. at waist between 3 and 4.

Take out $\frac{3}{4}$ at the underarm.

Make up waist to measure plus 3 inches.

Make C to D one-twelfth breast less $\frac{1}{4}$ in., and D E the same.

Draw breast line from D through $21\frac{1}{2}$ to H to get the run of the waist-seam.

Make $2\frac{1}{4}$ a pivot, and sweep from L to M.

Square across from M to H.

Hollow waist-seam over the hips 1 inch, and drop fronts $\frac{1}{2}$ in. at H.

Add on $1\frac{1}{2}$ in. for button-stand, and complete lapels and front to taste.

THE SKIRT.

Square down from M to 9 nine inches, 9 to $1\frac{1}{2}$ 1 to $1\frac{1}{2}$ in. It is always well to give sufficient spring in coats of this class.

Draw line from M through $1\frac{1}{2}$.

Add on $\frac{1}{2}$ in. of round.

Raise the top of skirt $\frac{3}{4}$ in. at hips, and let it follow the run of forepart, taking out $\frac{1}{2}$ in. at front. Mark off length to measure plus 1 inch, and complete front to taste, as suggested by line I, J, K, or N.

The sleeve is drafted as usual; the scye being larger, requires a larger sleeve; but this is provided for by the measures taken from the scye. In cutting the elbow and cuff, the extra width must be given to allow for the larger seam taken.

HINTS ON MAKING.

This garment is cut for the plainest style of making up. The shoulders will bear a little building up, and if they are stretched at scye and gorge, and the canvas manipulated by the insertion of V's, so much the better.

Care must be taken to avoid stretching the sideseam and the back scye.

The fitness of the skirt should be put on as indicated by the wavy line, and that of the sleeve-head started about 1 inch in front of B. The flap is cut straight along the top so as to provide fulness over the hips without fulling on.

For size and shape of pockets, see diagram given on a previous page.

Garments of this description should be strongly made, well stayed, and neatly finished, all of which can be easily arranged by the machine.

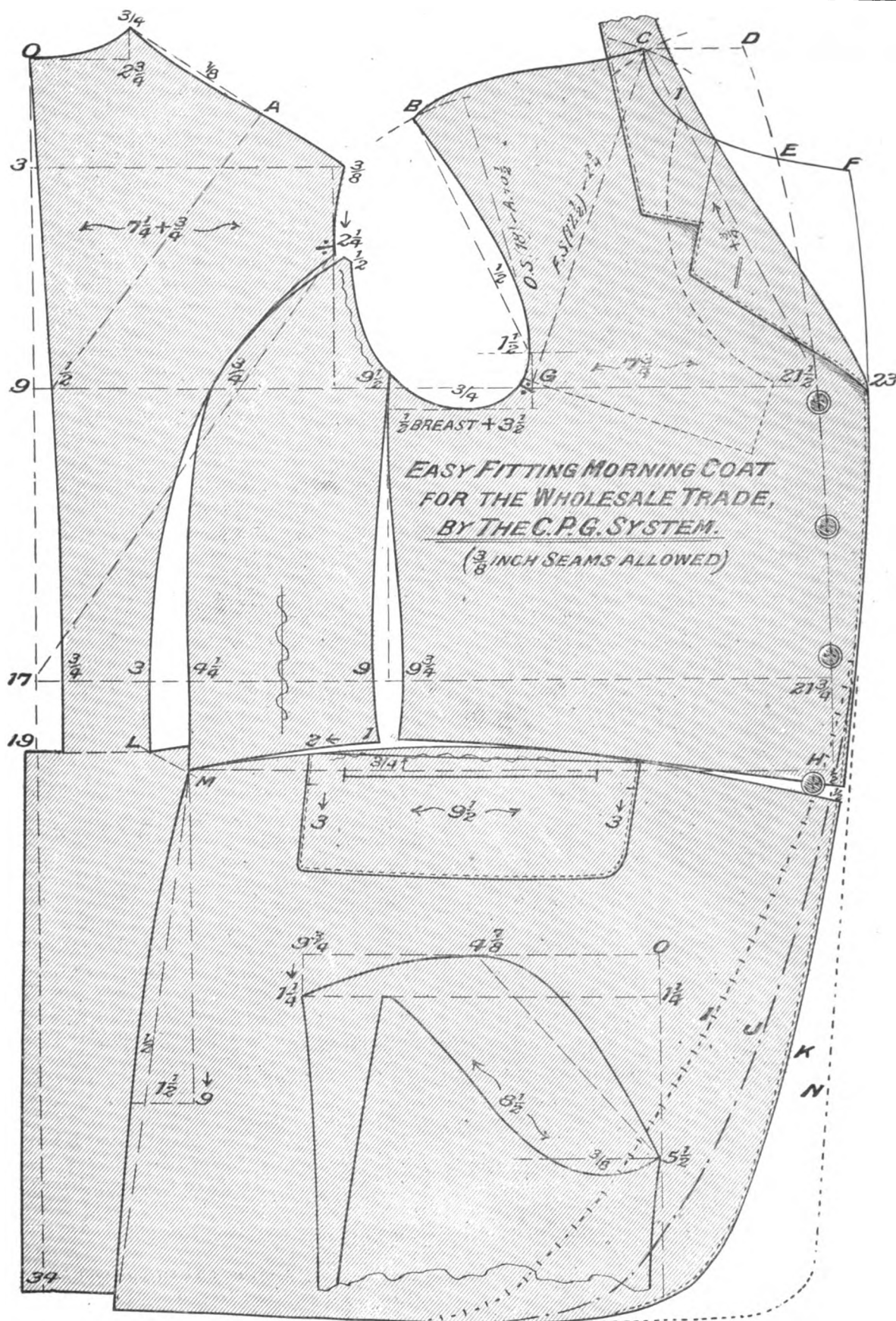
MORNING COAT FOR CORPULENT FIGURES.

The garment we have selected for our present illustration is one that doubtless every cutter has to tackle occasionally and as the corpulent figure has several important deviations from the normal, it cannot fail to be useful to the bulk of our readers.

The corpulent figure is often found in customers who have passed the prime of life, say between 45 and 60, when there seems to be a very general tendency to develop fat. Whatever may be the causes which produce corpulency, we may not stay to enquire; we know that there are corpulent figures, and our study will be how to clothe them successfully.

THE SPECIAL FEATURES

Of this class of figure are: Squareness of shoulder or shortness of neck, shortness of body, erectness of attitude, and the large development in the front. There are also minor features, such as straightness of back, flatness of blades, poorness of hips, and shortness of arm. A study of the developments of human growth shows us the skeleton or framework of the corpulent body is the same as when it was, say, 36 or 40 breast, and as all this development in circumference has taken place without any increase in the height, the body at once loses its proportion. It is in figures such as these that direct measurement must always show to advantage, and prove its superiority over any divisional or graduating method. Take as an example the height of neck, it is positively less than in the normal 36. The framework of bones is the same, development of flesh giving all the increase; and although we readily and fully ac-



knowledge the fact that the shoulder bones always remain near the surface of the skin, still there is a slight addition of fat which reduces the height of neck, whilst the increased width of shoulder intensifies this; so that, instead of the irregular triangle having lines, 3 inches, and 7 at right angles for two of its sides, it has then $2\frac{3}{4}$ by 9, which will at once convey to our readers the alteration in the shape of the shoulder, as represented by the third side. But apart from this, let us consider

HOW THE CORPULENCY IS DISTRIBUTED.

We find there is a very small increase in the back, but there is a perceptible filling up of the hollow below the blades, and at the sides there are rolls of fat; but even the combined development of back and sides represents little more than one-third of the disproportion, the remainder going to the front, necessitating the man altering his carriage, and to stand more erect, in order to retain his equilibrium, at the same time giving the arms a decided backward hanging tendency.

Let us now explain how to decide the amount of corpulency or disproportion. Our normal pattern is arranged to fit a man four inches smaller in the waist than chest. This, then, is our ideal, so that when we find a man 48 chest and 50 waist, we say a man 48 chest ought to be 44 waist, but is 50; the difference between what he is and what he ought to be is 6 inches, and this constitutes the amount of disproportion which forms the basis of our calculations.

DIAGRAMS ON PLATE 10.

The practical application of this is, that as the back is flat, we only come in $\frac{1}{2}$ in. at natural waist to draw back-seam; as the blades are less prominent, we take out rather less between back and sidebody, and in order to locate the one-sixth of the disproportion at the side and increase the length of front in due ratio to cover the prominence, we come in from C to H one-sixth of the disproportion, in this case 1 inch.

Line $12\frac{1}{4}$ G is drawn at right angles to depth of scye line; one-fourth of the breast from the back-seam; and instead of continuing this depth of scye line straight across, it is drawn at right angles to $12\frac{1}{4}$ and H across the forepart, which really swings the forepart round, adding on one-sixth of the disproportion at the side, and at the same time providing the extra length of front so necessary. It also allows the pattern being drawn without any part overlapping another, thus allowing better opportunities for the infusion of style.

It will be noticed that a V is taken out between forepart and skirt in the front, and in order to explain the reason for this, we touch upon a very important principle, viz., that down the centre of every figure there is a hollow, the human figure being symmetrical, or, in other words, the right side being the copy of the left in reverse, shows us that the increment does not take place exactly at the centre of front and culminate in a point, but locates itself on either side; and we find that a gar-

ment cut with a straight breast line, as from D to $29\frac{1}{4}$, will suit this figure just as well as the thin or proportionate one, if the surplus size at bottom of forepart produced by that method is taken away by means of V's. Those, however, who object to the use of V's, produce the same effect by rounding their breast line and waist-seam.

THE MEASURES

Should be taken on the customer in the way previously described, and if these are taken accurately, full provision will be made for the larger number of the peculiarities. The depth of scye will be much shorter than a proportion of the chest would indicate. The front shoulder will be long in relation to the depth of scye, and the over-shoulder will be large in relation to these two, but small as compared with the chest.

The variations to be made in the system are: a reduction of the amount to take out between back and sidebody, an increase in the size of waist at the side and front of forepart, and an increase in the length of the forepart in front.

The sleeve should be made more backward hanging.

THE BACK.

Draw line O, 37.

O to $3\frac{1}{2}$ one-third depth of scye, or a little less.

O to 11 the depth of scye.

O to 18 the natural waist length.

O to $19\frac{3}{4}$ the fashion waist length.

O to 37 the full length plus $\frac{1}{2}$ in.

Draw lines at right angles to O, $3\frac{1}{2}$, 11, and 18.

O to $3\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ in.

$3\frac{1}{2}$ to $\frac{3}{4}$, three-quarters of an inch.

18 to $\frac{1}{2}$, half-an-inch, and draw back-seam from O to $\frac{1}{2}$.

Measure off the width of back about 2 inches below $3\frac{1}{2}$, and curve back scye out $\frac{1}{2}$ in.

Draw shoulderseam from $\frac{3}{4}$ to $\frac{1}{2}$, hollowing it $\frac{1}{8}$, as shown.

Make back scye from $2\frac{1}{4}$ to $2\frac{1}{2}$ inches, and draw a line from $2\frac{1}{4}$ to 18.

Hollow sideseam $\frac{3}{4}$ on depth of scye line.

Make back about $2\frac{1}{2}$ inches wide, and complete back as shown.

THE SIDEBODY.

Take out $1\frac{1}{2}$ in. between 3 and $4\frac{1}{2}$, and $\frac{1}{2}$ in. between back and sidebody at top of sideseam.

Make width of sidebody to taste, say 1 inch less one-fourth breast from point $\frac{1}{4}$.

Square down, and take out $\frac{1}{2}$ in. under the arm as shown.

Make point $\frac{1}{4}$ a pivot, and sweep from I to J.

Square a line across from J, and draw waist-seam by curving up over the hips $\frac{3}{4}$ in.

Complete sidebody as shown.

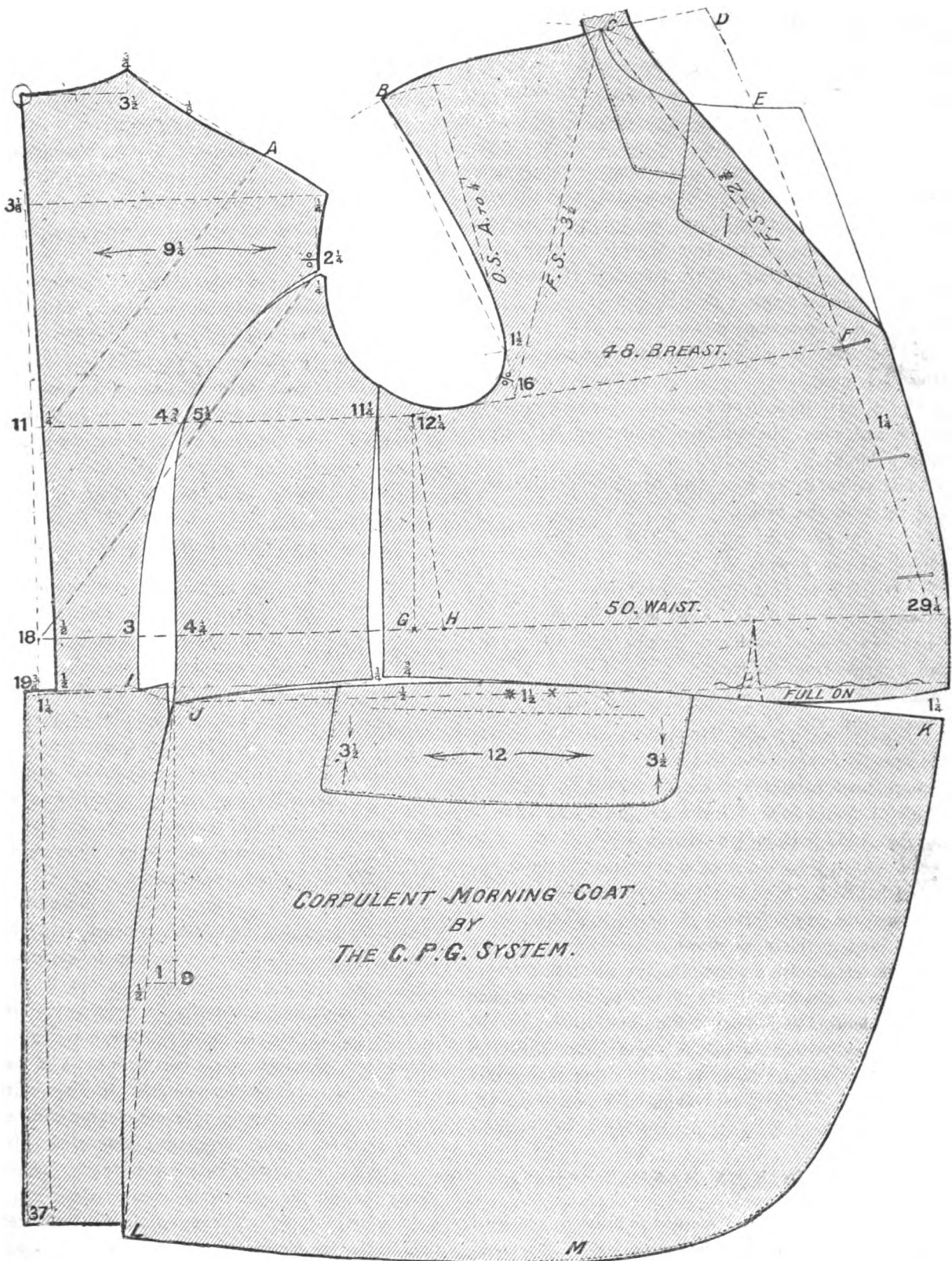


Plate 10.

THE FOREPART.

$12\frac{1}{4}$ is one-fourth of the breast from $\frac{1}{4}$ of the back.

Square down to G, and mark forward to H one-sixth of the disproportion.

To find disproportion, deduct 4 inches from chest measure, thus: 48 minus 4 equals 44, which is the proportionate waist; the difference between this and the real waist is the disproportion, thus the difference between 44 and 50 is 6 inches, so that from G to H is 1 inch.

Square line across from $12\frac{1}{4}$ to F by $12\frac{1}{4}$ H, making $\frac{1}{4}$ to F the half-chest measure plus $2\frac{1}{2}$ inches.

F to 16 the across-chest measure.

From 16 sweep by the front shoulder measure less $O\frac{3}{4}$ of the back neck.

Add $\frac{3}{4}$ in. to 1 inch to this quantity, and sweep from point F, and where these segments intersect each other locates point C.

To find point B, sweep by the over-shoulder measure less $\frac{1}{4}$ to A of the back.

C to B $\frac{1}{4}$ in. less than width of back shoulder.

Shape scye as shown.

C to D and D to E are one-twelfth breast less $\frac{1}{2}$ in.

Measure up waist to half waist plus 2 inches.

Shape waist-seam as shown, making it a little round about 3 inches from the front.

Add on $1\frac{1}{4}$ in. for button-stand, and complete outline of front to taste.

THE SKIRT.

Square down from J 9 inches.

From 9 mark back 1 inch, and draw line from J through 1 to L; add on $\frac{1}{2}$ in. of round.

Take out $\frac{1}{4}$ in. between skirt and forepart at hips, and 1 to $1\frac{1}{4}$ at K.

Arrange the run of front to agree with the run of forepart, and complete as shown.

The size of the flap on the hips is a matter of taste; in a big coat like this it should not be too small, and should be located as follows: Find the centre of skirt at A midway between J and K; mark back from this to * $1\frac{1}{2}$ in., and arrange flaps equally on either side of this.

The sleeve is cut as usual, taking care not to get the elbow and cuff too wide, or to provide too much round on the sleevehead.

HINTS ON MAKING.

It is certainly the correct method to draw in and work back any round there is on the forepart as at $29\frac{1}{4}$, locating the fulness over the prominence of the stomach. The same process is repeated at bottom of forepart, making it fit snugly below.

We think a vertical inverted V taken out often improves the styles, for it introduces an upright line, and so apparently reduces the width; but whether it is drawn in, or a V is taken out, the effect will be the same on the waist-seam, viz., to straighten it.

We have already referred to the flatness of the hips; this should be remembered when sewing on the skirt, the same amount of fulness and manipulation not being needed as for the smart young gent with small waist and prominent chest.

The sleeves must not be given a too forward hang, as the figure being erect, a rather backward hang will be found more suitable.

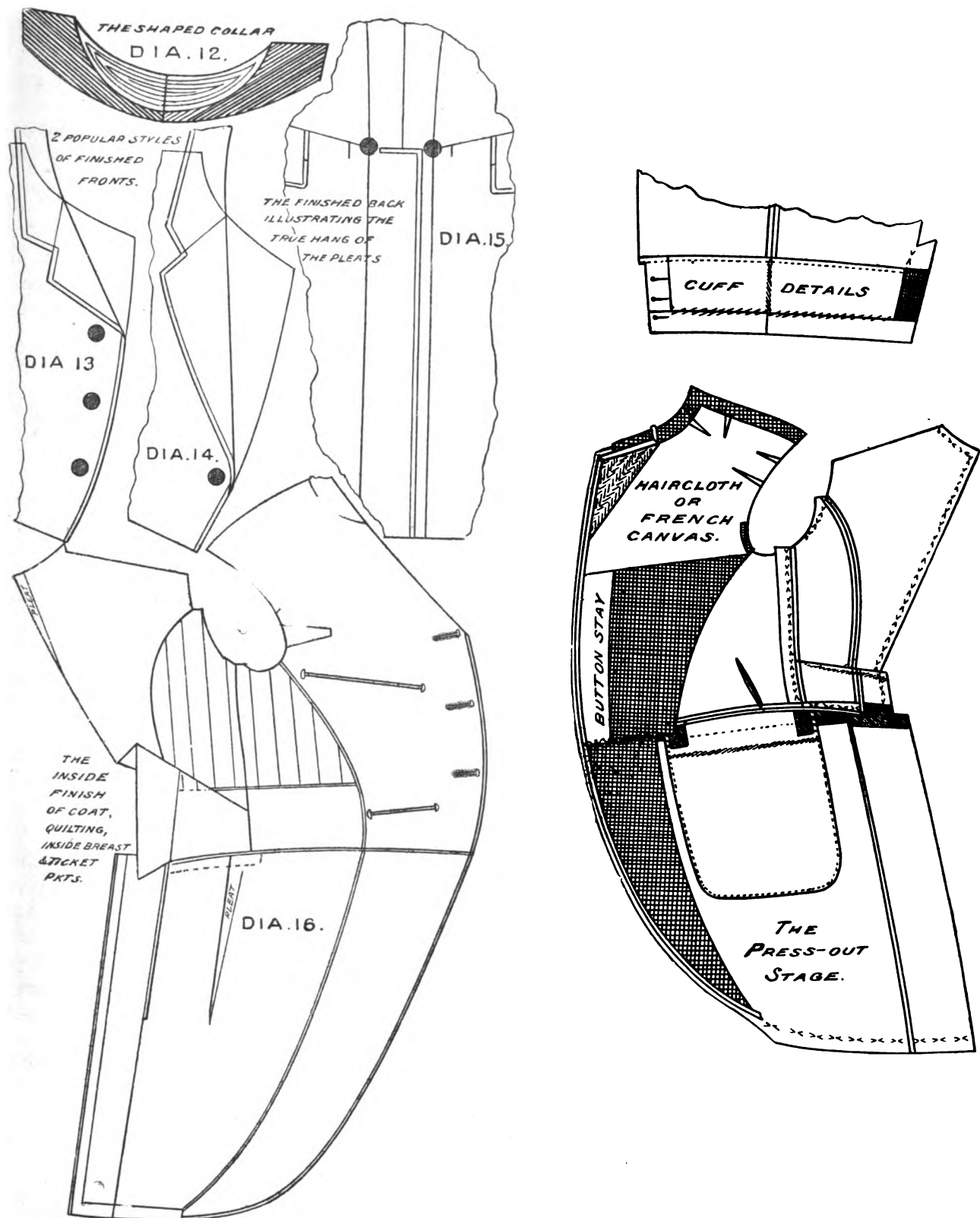
Pockets are generally put in under the flaps on the hips, and the breast-pocket is put on the inside.

The collar should be cut fairly low in the stand, as the shortness of neck in figures of this class makes them very sensitive to anything like a high collar, 1 inch being often quite sufficient stand to give them.

GENERAL REMARKS.

Some of our readers may imagine when they look at the diagram that the scye is very close. This appearance is brought about by the pattern being wedged round and it will be necessary to put the finger on $12\frac{1}{4}$, and let the front wedge round to the amount of the disproportion, in order to arrive at a proper idea of the real shape of the scye. The style of Morning Coat we have selected (the button one or three) is the style and character big men are supposed to look best in; the fronts being cut away at waist, and the skirts cut well forward, reduces the extreme prominence, and brings them nearer the outline of the proportionate figure.

And now a word or two about the material. Never dress a big man in a conspicuous pattern, or a very light colour, and on no account dress him in garments made from cloth the prominent feature of which is a large check, for that would intensify his width without adding to his height. Stripes, on the other hand, give height and reduce the width; but even these must be used with great care and caution, for one great aim in dealing with a corpulent man must be to avoid making him conspicuous; so that a neat bird's-eye pattern, a plain grey twill, or a black would be most suitable. Black apparently reduces the size of the wearer, absorbing all the light which fall on it; whereas those which reflect the light make the figure appear much larger, a feature certainly not desirable in a man of 48 chest, 50 waist, which is the size we have selected for our illustration, taking the sectional measures from the scale on page 11



Some Details of Morning Coat Making.

Plate 11.

NOVEL STYLES OF MORNING COATS.

Whilst it must ever be recognised that gentlemen are, as a rule, very conservative in their dress, and that it is only with difficulty many of them are induced to wear anything that at all approached novelty, yet there is always a smaller number who delight in extreme styles and novelties of the most pronounced order; and it is for this minority that we propose directing our attention on this page; and at the outset we wish it to be distinctly borne in mind that we do not anticipate that the styles illustrated will have more than a very narrow sphere of admirers; still, they will serve to illustrate how new styles may be designed, and if they are only made the medium of conveying a few hints in this direction, the pages thus taken up will be by no means lost.

VARIATIONS IN STYLE

Are introduced, either by the aid of a different outline, such as is apparent, say, between the Morning Coat shown on Plate 5, and the fashionable Morning Coat illustrated on Plate 6, or by the use of braidings and other ornamentation, or by the variation in the position of seams. Now, as regards the first course, pretty nearly all the changes that can be made have been made as far as Morning Coats are concerned, and up to the present braidings, etc., have not commended themselves to the British public as being in any way adapted to Morning Coats, so that we are left to the third method of introducing variety, viz., alteration in the position of seams, a plan which is readily adopted by ladies in the designs of the jackets and bodices.

THE POSITION OF SEAMS

Has ever been looked upon as allowing a fair amount of latitude, and whilst one cutter has preferred a very rounded sideseam, another has decided that the best style is to be obtained by a very flat one, whilst a third has deemed it more artistic to avoid extremes and draft a medium style. In the styles represented here, however, the alterations are very noticeable, for on the left-hand diagram we have a whole back continuing the same width from waist to neck, and at the same time the waist-seam is omitted behind the underarm-seam. Possibly, if the sideseam had been made to run into the shoulder-seam, the effect would have been rather better, but this figure as it is will suit our purpose to show how certain seams may be varied and others left out altogether.

The back-seam may easily be dispensed with, though as a general rule it is desirable, for it adds a line to the back, and this increases the appearance of height. The sidebody may be "grown" to the skirt, for as a general rule this portion of the waist-seam is sewn quite plain, and they generally fit pretty evenly, so that the variation shown on the left-hand diagram is a very simple one.

It will be observed the general outline of the Morning Coat is retained. The side-pleats at back of skirt are kept, but the back is closed, though this is not necessarily so, for there might be an underskirt put on, and the opening left up the right pleat, and thus maintain the general character still further.

The pockets in the coat would be best placed in the pleats in the style known as out-pleat pockets; this, however, is one of those details that individual taste must be consulted on.

DIAGRAM 2

The second diagram illustrates the cutting of another style of coat, the special feature of which is that the flaps for the hip pockets are cut in one with the forepart of the coat, the absence of the seam at waist producing a decidedly novel effect. If in addition to this the waist-seam be rantered so as to hide it altogether, the effect would be heightened. This plan was largely practised when Morning Coats were first introduced, the hiding of the waist-seam being looked upon as very desirable; but as the years rolled by we have learnt how to use the seams to enhance the effect rather than otherwise, and it may be that the reader, together with many more, will prefer to have the waist-seam, and such is certainly our own opinion still these diagrams and figures illustrate a principle which has its useful and practical application, and is, therefore, worthy of the cutter's consideration, helping him to realise that though certain seams are constantly used, yet they can be dispensed with, and others that usually take a certain form may be varied very decidedly when it is desired to alter the style.

Both these styles are best looked upon as freaks, which rather illustrate the principle on which alterations in style may be made, than as examples that are likely to become fashionable. During recent years there has been a growing tendency to cut the Lounge used for riding purposes as long as a Morning Coat, and with a deep vent behind, and the bottom of the forepart similar to the Morning Coat used for the same purpose, and it may be that the time will come when a combination of the Morning Coat and Lounge will become fashionable; but at present the tendency seems to be to keep each garment distinct.



D.B. BUTTON-UP FROCK COAT.

DIAGRAM ON PLATE 14.

The D.B. Frock Coat is undoubtedly the most important garment of the body-coat class, and although not so extensively worn as the Morning Coat, it is generally acknowledged the garment above all others that displays the tailor's skill, and pays for high-class workmanship bestowed on its production. It is also the garment worn on all those important occasions when it is necessary for the wearer to appear full dressed, and when the Dress Coat proper would be altogether out of place; in short, is the Dress Coat for out-of-door wear.

Fickle fashion has made great changes in the style in which these are made as compared with a few years ago; and as it is our aim to thoroughly post our readers up in the details of the latest style, we have prepared this diagram with a view of, as far as possible, illustrating how these are being made at present. Of course there are other varieties, but this appeared to us one of the nicest. The material from which it was made was a very soft, rough make of camel's-hair cloth, something like a vicuna, only much rougher, but still the same dull black. The edges were flat-braided; the braid used was a bright make of ribbed satin faced, stitched on by machine very nicely; forming a splendid contrast to the dull black of the cloth. Then the buttons were of twist, and so matching the braid to a nicety, the silk facings on the lapels being also in harmony. There was hardly any round on the lapel, and little or no light to show between the end of the lapel and collar. The mode of finishing the collar ends is so fully brought out in the diagram, that any further description would be superfluous, so we will turn our attention to

THE CUTTING.

As far as the body is concerned, the system is exactly the same as previously described. Foremost among the special features is the waist-seam, which must be so arranged that when the one side overlaps the other they lie exactly on the top of each other, and so form one continuous run. Then the skirt must be adjusted so that there shall be just enough room for the hips and the action of the leg when walking, and yet be free from any superfluous drapery, to lie in sort of petticoat folds. This result can be obtained by dropping in front from the line drawn across from H to F $1\frac{1}{2}$ to 2 inches, and then, when finding the run of the front, drop down from H the same amount. We now get the run of the front by resting one arm of the square on point $1\frac{1}{2}$, and the corner at F, and drawing the front line at right angles to it. The front is made the same length as the back. In cutting the skirt from the cloth, about 1 inch is left all down the back to form the side pleat, and a similar quantity is left as a kind of inlay to be turned in, and form a facing down the front. We will now direct attention to

THE NECESSARY MANIPULATION.

This could of course be done far easier by a practical demonstration than by a written description, but, unfortunately, the former method is impossible, so we must make the best of a written description.

We take the skirt before it is seamed to the body part, and before the linen is baisted down the pleats, and with a good iron work the round added opposite 9 well forward, till the round is quite gone, and a receptacle formed for the hips; but this will not be sufficient, so we take our skirt, and in order to have a guide for the amount to be shrunk away, we take a piece of staytape and baist the skirt on to it tight, say to the extent of 1 inch, commencing about 5 inches from the back of the skirts.

Having done this, we again bring the iron into play and shrink the fulness away, and by this means a much cleaner-fitting hip is produced than can be got in any other way, and is especially useful in getting both skirts worked up in the same way, as well as getting the fulness located in the proper position, which should, of course, be as nearly as possible the position the hip will occupy when the garment is on.

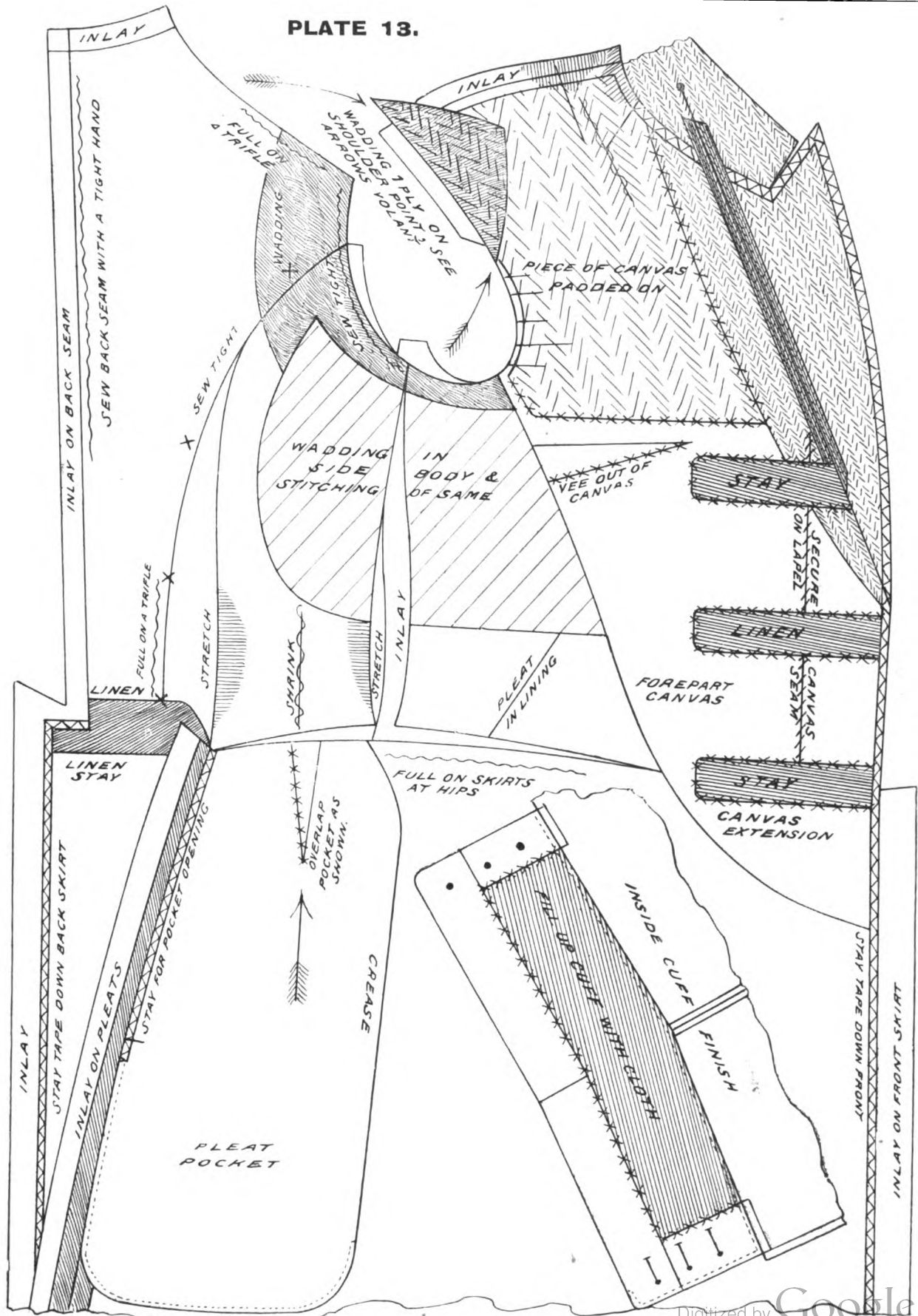
In seaming the skirt to the waist, it will not be necessary to full it on at all if this method of manipulation has been followed, though intelligence may here be displayed by carefully avoiding any tendency to stretch the bottom of sidebody, and by keeping it snug (rather tight) at the front. We will not enter into the details of making-up the pleats, putting in the pockets, etc., as these are fully understood by every practical cutter, but we would especially call attention to the necessity for a pleat in the lining, to provide a receptacle for the hip, as has been produced on the outside.

THE LAPEL.

The lapel is a very important item in the Frock Coat; indeed, it may almost be said to rule the style, for in its width and outline rest much that is characteristic. The widths of the one we have endeavoured to describe we have marked on the diagram, viz., 2 to $2\frac{1}{4}$ inches at the waist, $2\frac{1}{2}$ to 3 inches at the widest part, and $2\frac{1}{4}$ at the top, with a trifle of round put on between these latter parts.

In the diagram on page 51 we have cut lapel-seam quite straight, and it will also be noticed that it is shorter than the forepart; this, we think, demands a little explanation. In the first place, the lapel must be put on tight opposite the breast, and the fulness well worked over the prominent part of the breast; this could be done to the same extent as was added to the front shoulder when sweeping from $20\frac{1}{2}$. That inch was added, not because the figure required more length to cover the centre of the front; such is opposed to the true state of the case, for there is a decided hollow between the breast or nipples of every man, which clearly indicates that a shortness is required at that part. No; it was rather added to allow for a sufficient receptacle to

PLATE 13.



be formed to receive the breast. Now, as we have pointed out before, this 1 inch is only given as a medium quantity to form as it were a basis; but whenever the breasts are prominent, to increase it, and vice-versa. It is generally acknowledged that erect figures are prominent in the breast, and stooping ones flat, so that the working of this system is in exact accordance with those who insert a wedge in the front for erect figures and take out one for stooping forms; for the more that is added to the front shoulder when sweeping from the neck-point from point 20½ the more length is given to the front edge. But whether the figure is erect or stooping it does not require any difference in the length of the front edge, or, at any rate, not to any appreciable extent; consequently the more that is added, the more the front must be worked up. Herein lies the whole secret of straightness and crookedness, for we are fully convinced that, as originally used, it was never intended to be applied to the shoulder, but to the front edge, which becomes straight or crooked as less or more length is added.

Now every tailor who knows his business puts his lapel seam to the straight of the canvas, and provides the necessary receptacle in this latter by taking out a V under the breast. Many of our very best workmen follow the same course with their facings, a plan which still further enhances the beauty of a well-made coat; for although we always cut our coat to fit with the least degree of manipulation, yet we are not so blind as to say they will produce the highest results with but indifferent workmanship. On the contrary, if we had a set of workmen trained to our ideas, we should introduce many little variations, the principles of which we endeavour to elucidate in these pages.

Thus it will be seen we cut our lapel with the sewing-to edge the same as the edge should be, and not as we have cut it, for the purpose of providing breast room. Although this style of lapel suits a garment buttoning up to the height shown, for other styles, such as turning higher or rolling lower, a variation in the length of the outer edge is required; thus for a garment turning high, the outside edge should be lengthened, which will have the effect of making the sewing-to edge hollow; the reverse is the case with the rolling low coat. Then the lapel should be turned over on the forepart to see that the waistseam runs the same, and to avoid any angle which might occur. We now think we have touched on the more important points to be observed, many of which, though noticed under the heading of Frock Coats, are equally applicable to other styles, wherever the same principle is involved.

THE SYSTEM.

Draw lines O 2½ and O 41½ at right angles, and mark off to 3 one-third of depth of scye.

O to 9 depth of scye as taken on customer.

O to 17 natural waist length.

O to 18¾ full waist length.

O to 41½ full length of back plus ½ in. for seams.

Draw lines at right angles to these points, and make O to 2½ one-twelfth of the breast minus ½ in., from which point mark up ¼ in., and curve the back neck to O.

Mark in from 17 one inch, and draw the centre of back from O through 1, as illustrated.

About 2 inches below point 3 measure off the width of the back plus ½ in. for seams, and from this point curve it out ¾ in., so as to get the shoulder point of back.

Draw line from ¾ to ¾; hollow it slightly at one-eighth.

Make the width of back scye about 2 inches, and the width of the back waist about the same quantity, or say one-eighteenth of the breast measure.

Draw line from point 2 to 17, and hollow from ¾ in. to ¾ in., and so get the run of the sideseam. The back may then be completed.

THE FOREPART.

From 9 to 21 is the half-chest measure plus from 2½ to 3 inches. From 21 to 13 is the across chest measure, which finds the front of scye.

Find the neck point, C, by placing the square with the angle line on the depth of scye line, and with the corner of the square at 13, and from this point draw a line up to C. It will be observed that in this draft we have used the erect angle for this purpose, and our reason for so doing is that the Frock Coat is a garment that wants nicely making if it is to be a success, so that rather more working up of the front is desirable than for a Lounge. If this cannot be depended on it will be better to depend on the straighter cut produced by the normal angle.

The older plan of getting the neck and shoulder points is shown on Diagram 2, where we illustrate how the sweeps are arranged.

From point 13 sweep by the front shoulder measure less the width of back neck in the direction of C. Add 1 inch to this quantity and sweep again, making point 21 the pivot, and where these two segments intersect each other locates the neck-point.

Now measure back from ½ to A; deduct that from over-shoulder measure, and by the remainder sweep in the direction of B, using point 13 as a pivot; make the width of front shoulder from C to B ½ in. less than from ¾ to ¾, and shape the scye as illustrated, keeping it as hollow as possible just above point 13, and keeping the back scye as close up as possible.

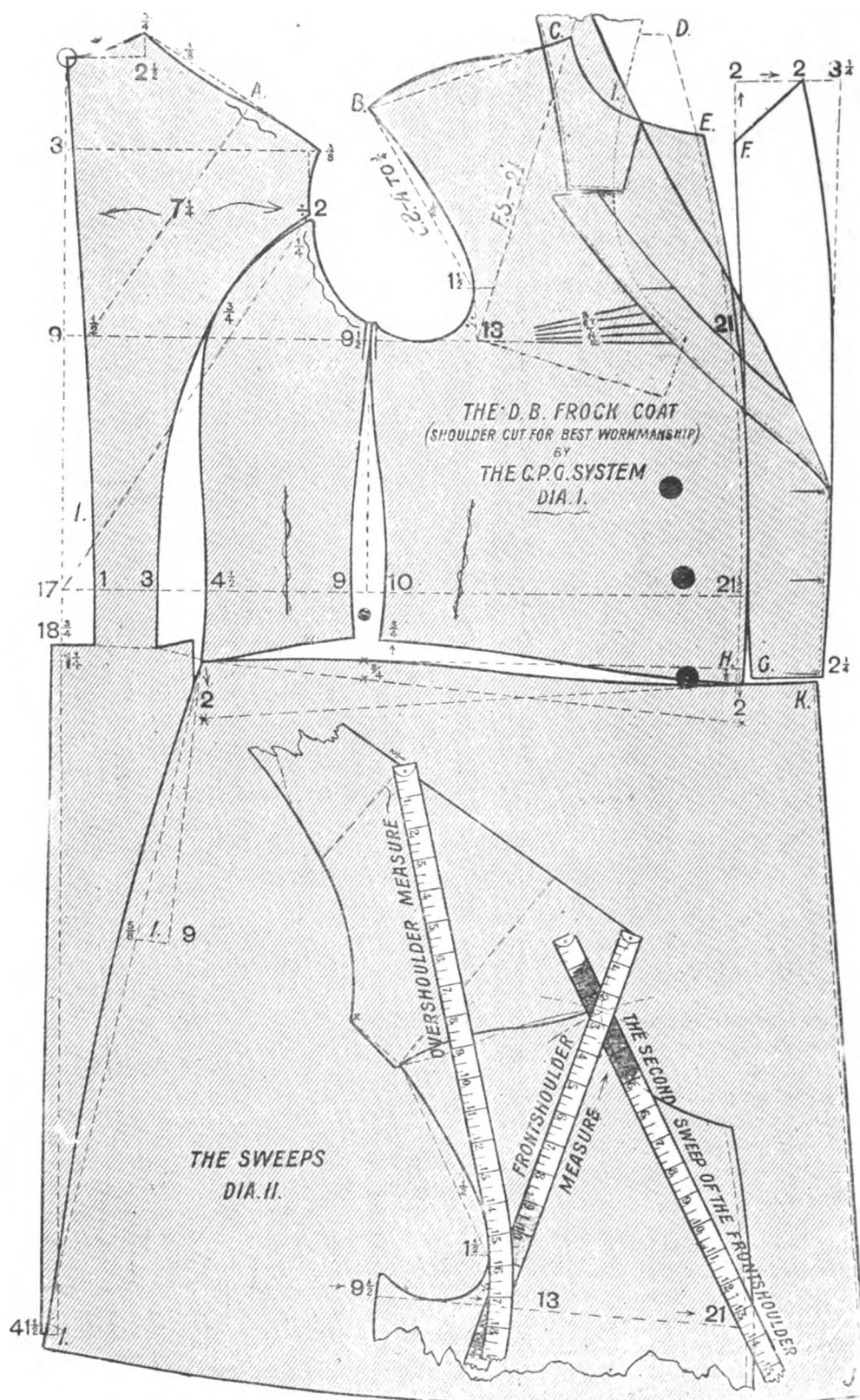
THE POSITION OF THE SEAMS.

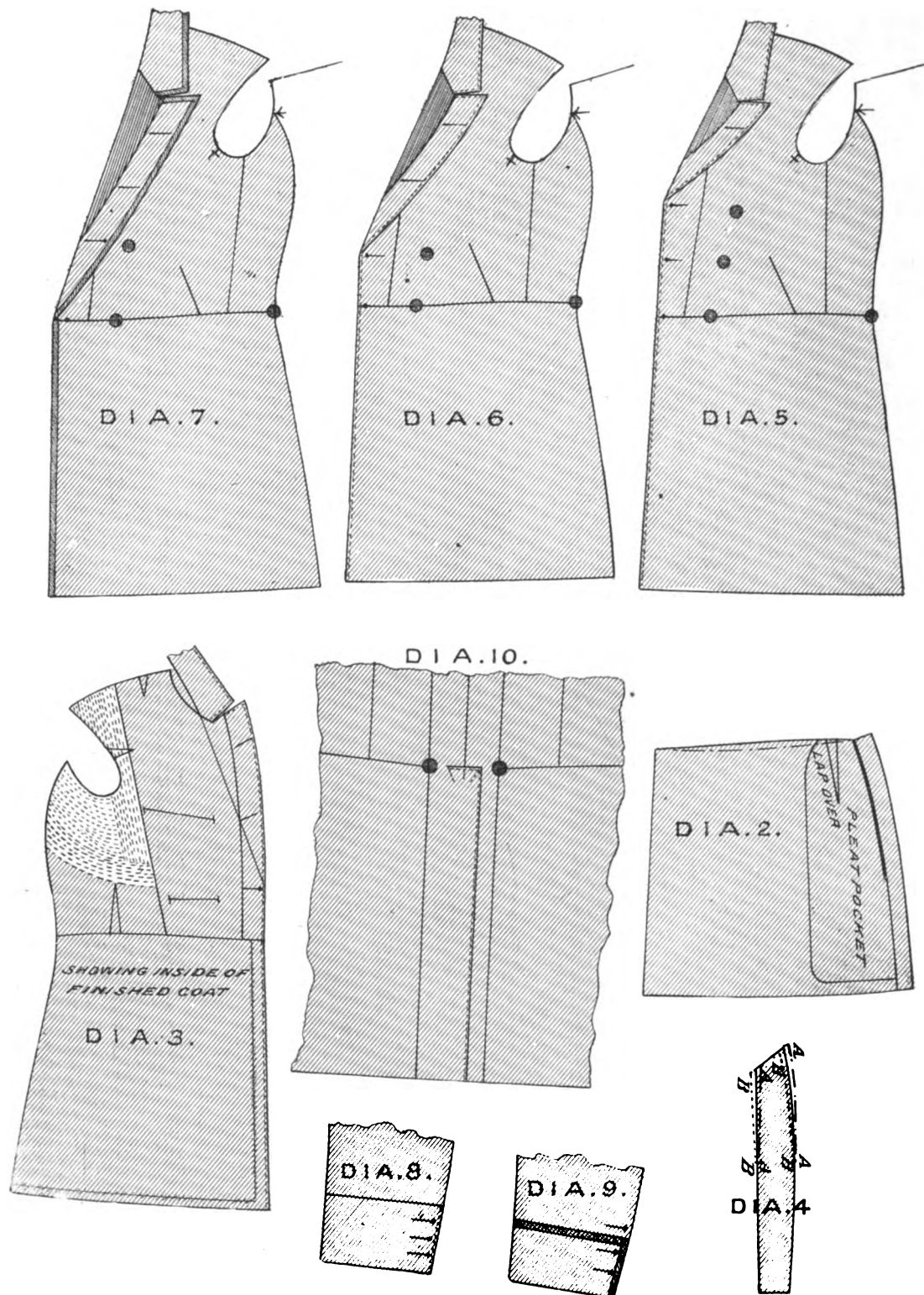
Measure across from point 9 quarter of the breast plus ½ in., and so find the top of the sideseam. From this point square down and take out ½ in. on either side, so as to get the sideseam of the forepart and the sidebody.

Take out 1½ in. of suppression between the back and the sidebody, and complete the sidebody as illustrated.

Using point 2 as a pivot, first sweep from back to sidebody, and square across from H to F. Hollow 1 inch over the hips, and so get the run of the waist.

Now measure up the waist to measure plus 2 inches for seams.



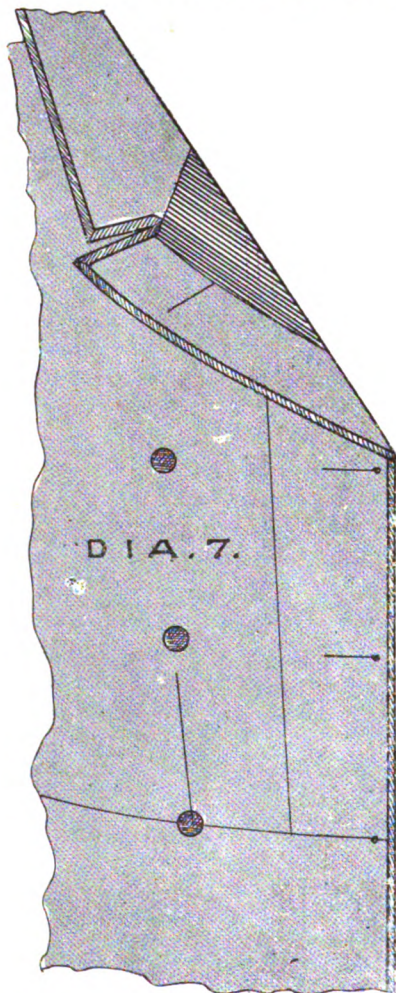


Practical Details of Frock Coat Finish.

Plate 15.

The men who patronise this garment are as a rule, of the most dressy class, and such as have more than one Frock Coat in their wardrobe. Some of the younger men about Town have greatly favoured this coat of late, and when worn with a fancy vest buttoning high, it looks exceedingly smart. Flat-braiding, however, calls for the best type of skill possible to impart into it that touch and beauty that one loves to see.

The cuff is finished off in the manner shown by either Diagram 8, only being flat-braided, or in the style shown by Diagram 9, which has a cuff laid on 3 inches deep, having two holes below the braid and one above.



A new style of putting on silk facings adopted by some West End Firms.

DIAGRAM 10

Gives a drawing of the finished back, and will speak for itself as to how it is done.

In the finished garment aim at the following:

1. A well worked-up breast.
2. Perfectly smooth silk facing.
3. Soft and beautifully worked buttonholes.
4. Carefully worked-up pleats.
5. Well put in and clean-hanging sleeves
6. A well-proportioned and skilfully-made collar.

THE SUMMER FROCK.

Styles change as the seasons roll by, and we therefore give an illustration of the D.B. Frock as worn for spring and summer. For these periods of the year they are for the most part made from a soft make of dull, rough surface material.

The fronts are faced with bright silk facings extending to the ends of the holes. The buttons, being usually in harmony with the facing, are made of twist.

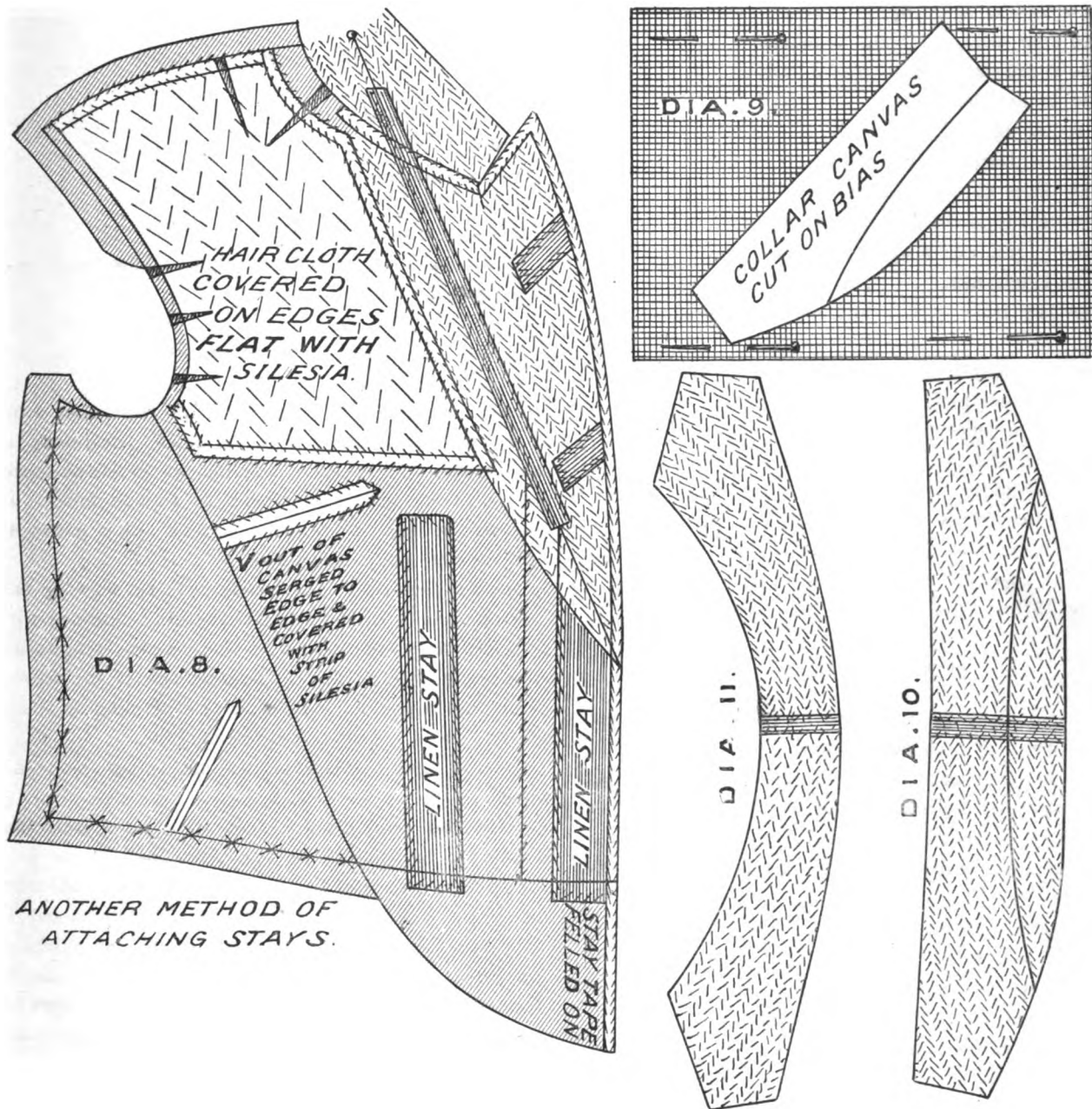
Amongst the special features of style, the general tendency in spring and summer is for the Frock to be worn open, and this feature increases as the season advances, and the warm sunshine makes itself felt. This necessitates a variation in cutting, for although some cutters contend a coat should hang as well buttoned as unbuttoned, yet we know they seldom pay that particular attention to the special features required in a garment to be worn unbuttoned, when it is not expressly asked for. In unbuttoned garments there must not be the slightest suspicion of surplus length to the front shoulder, and neither must there be any surplus size from front of scye to centre of back. Any round there is on the front of breast must be carefully worked up, or there will be a tendency to drop away, which must be carefully avoided. A firm shoulder is certainly helpful to keep the front in its place. To produce this, a piece of cloth firmly stitched to the forepart facings, or a piece of haircloth put through this part will produce the desired result. All these features, however, have a tendency to ride up in the neck, especially when the wearer is seated; hence it will be gathered there is a fair amount of skill required to produce garments of this sort. The three special points are: a snug front balance, a close scye, a firm shoulder, and, we might again add, careful manipulation of forepart, so as to avoid anything in the shape of looseness of front edge.

THE LAPEL

Forms one of the most conspicuous features of the garment, and in cutting this to roll low, it is advisable to keep a short outer edge, which means a round sewing-on edge, so that when it is brought back to the straight it will naturally roll low. Much of the beauty of the front depends on this being properly carried out, and our diagram will give a fair idea of the most popular style. They are fairly pointed at the top, and have the smallest amount of round on the outer edge, the general width being about 2 inches at waist, $2\frac{3}{4}$ at the widest part, and $2\frac{1}{2}$ inches at the top. Some of the best West End firms cut their lapels on the crease as far as possible, producing the round by the aid of a V, which is stoated up. This method enables them to produce that nice thin edge which is always aimed at. As regards silk facing, it should be put on with a perfectly even edge, and parallel to the outer edge of lapel, a neat finish at the top being of the utmost importance; we do not invariably find a silk facing a thing of beauty it ought to be, seeing that its use is ornamentation only.

Before we pass from the study of this garment we think it will be well to give a brief resume of the system, as it is applied to Frock Coats direct; and in order to do this without repeating much we have already said, we will describe the

as previously given, or by making divisions pure and simple of the breast measure. Of the two courses, the former is decidedly the most accurate, it being well-known that each breast measure has its peculiarities that need providing for, and these can easily be ar-



BREAST MEASURE APPLICATION OF THE SYSTEM.

This may be done in two ways: The first is by selecting the depth of scye, the front shoulder, the over-shoulder, and the across chest, from a table of average measures arranged from the dictates of experience, such

ranged in such a table; still, there is a certain amount of dependence on the table, and it is as well for the cutter to be as free as possible from all contrivances, and with simply an inchtape, a square, and a crayon, draft out any garment that may be desired. The measures required for this purpose are simply the ordinary lengths and widths. thus: (1) chest, (2) waist, (3) nape to natural waist, (4) full length, (5) width across

back, (6) to elbow, (7) to cuff; and these would probably read as follows: 36 chest, 32 waist, 17 natural waist, 40 full length, 7 across back, 20 to elbow, 32 to cuff.

THE SYSTEM.

Draw lines O $2\frac{1}{2}$ O $18\frac{3}{4}$.
 O to 3 to taste, say about 3 inches.
 O to 9 one-sixth breast, plus 3 inches.
 O to 17 natural waist.
 17 to $18\frac{3}{4}$ $1\frac{1}{2}$ to 2 inches.
 Continue down to full length.
 Draw lines at right angles to 3, 9, 17.
 O to $2\frac{1}{2}$, one-twelfth breast, minus $\frac{1}{2}$ in.
 $2\frac{1}{2}$ to $\frac{3}{4}$, $\frac{3}{4}$ in., and shape back neck.
 17 to 1, one inch.
 Draw line from O to 1, and shape back-seam as indicated.
 3 to $7\frac{1}{2}$, width of back, plus $\frac{3}{4}$ in., or if measured from back-seam, plus $\frac{1}{2}$ in.
 Draw shoulder-seam from $\frac{3}{4}$ to $7\frac{1}{2}$.
 Back scye is made about 2 inches, as from $7\frac{1}{2}$ to 2.
 9 to $4\frac{1}{2}$ one-eighth breast.
 1 to 3 two inches.
 Complete back as shown.
 9 to 21 the half-chest measure, plus three inches.
 21 to 13 one-fourth of chest, less 1 inch.

THE NECK POINT.

From 13 sweep by one-fourth of the breast plus $3\frac{1}{2}$ in. less the width of back neck, O to $\frac{3}{4}$.
 From 21 sweep again by 1 inch more than first sweep. Where segments intersect each other locates neck point F.
 From 13 sweep to find point B by one-third chest measure, plus 5 inches, minus the distance on back from $\frac{1}{2}$ to A.
 The width of the front shoulder from C to B is $\frac{1}{4}$ in. less than back from $\frac{3}{4}$ to $\frac{1}{4}$.
 Shape scye as illustrated.
 C to D one-twelfth breast, less $\frac{1}{2}$ in.
 D to E about the same as C to D, or to taste.
 Connect C to D, and shape turn as desired.

THE WAIST SUPPRESSION.

3 to $4\frac{1}{2}$ is $1\frac{1}{2}$ in. as a general rule.
 9 to 10 is 1 inch as a standard for proportion. Shape sidebody to taste. In draft it is made $4\frac{1}{2}$ to $9\frac{1}{2}$, one-eighth breast, plus $\frac{1}{2}$ in., and $4\frac{1}{2}$ to 9, half inch less.
 Make 2 a pivot, and sweep from the lower 3 to the lower $4\frac{1}{2}$, and square across to F. Hollow waist 1 inch.

Measure up waist measure, and 2 inches, as indicated. The body-part of the coat is now complete.
 The lapel is cut slightly round on the sewing-to edge, the other outlines arranged to taste.

THE SKIRT.

Measure down from F $1\frac{1}{2}$ in. to 2 inches.
 Square from $1\frac{1}{2}$ H to 9.
 H to 9, 9 inches.
 9 to 1, 1 inch.
 Add on $\frac{1}{2}$ in. of round.
 Add $\frac{3}{4}$ in. of round above line H F.
 Obtain run of front at right angles to F, $1\frac{1}{2}$.
 Make length of front and back harmonise, and complete draft.

HINTS ON MAKING.

On the skirt of this diagram we are illustrating some of the most fashionable styles of finish. Beginning at the left-hand, our readers will find an excellent reproduction of what may be termed the popular finish. In this case the edges are stitched, and the silk is put on to come to the ends of the holes.

On the next two illustrations we are showing flat-braided fronts. In the first one the silk is finished with a decided angle, the amount of cloth shown being rather more than usual. This is, perhaps, one of the newest West End styles, and when the flat-braiding is nicely put on, it is a decided acquisition.

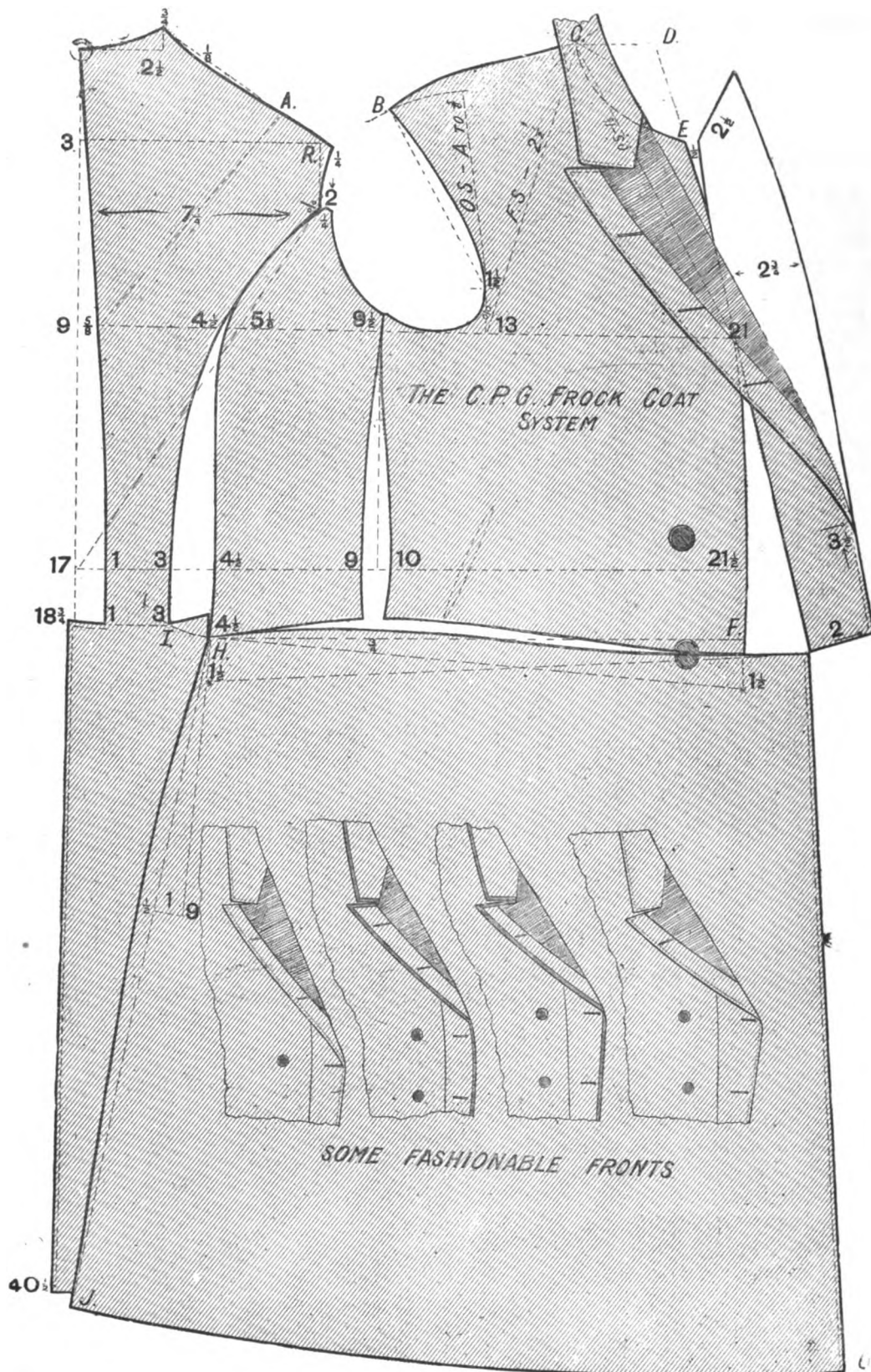
On the next illustration the silk is put on rather wider.

On the last illustration we show the style of front that is favoured by some of the best West End houses.

It will be seen that the step slants down a little more than usual, and has quite a different character about it. The edges are finished with a single row of stitching, and the lapel is perhaps a trifle wider. Bright silk facings are decidedly the most popular, and when these are applied, every care should be taken to see that they are put on as neatly and as evenly as possible.

Some domett should be put underneath the facings, and special care should be taken to give plenty of width to the facings at shoulders, and care should also be taken to avoid shortness in the linings over the waist, as the present style of coat is made to fit decidedly close at that part.

It will be noticed in the diagram that we have indicated a fish taken out of the waist at the side, which will help to make the garment fit snugly at that part.



STUDIES IN CORPULENCY.

The corpulent figure is usually met with in men in the prime of life; few young men are corpulent, and old men seldom retain the full measure of their corpulence when they become advanced in age.

The corpulent figure has usually many special features of disproportion, though the term "corpulent" is generally taken to imply an increased size round the waist section, though, strictly speaking, it means excessively fat or fleshy, thick, dense, etc., and this is really the best definition of the corpulent figure, for the cutter will find it is not merely a matter of extra waist circumference he has to deal with, but with a fleshy style of figure generally.

If we bear in mind the fact that the skeleton, or bony framework of the body does not alter in size after maturity is reached, it will be easy to realise some of the peculiarities of the corpulent figure. The shoulders develop much more slowly than the rest of the body, and, consequently, they bear a smaller proportion to the chest measure than the normal figure.

The width being increased without adding to the depth makes the shoulders squarer.

The increased size of waist takes place mostly at the front, and this causes the figure to assume an erect attitude.

The hollows of the waist being filled up, the figure is flatter in the blades and hips.

The width of the body being increased without any increase in the size of the bones from spine to fingertips, the arms get shorter, and in this matter the legs follow suit, so that both arms and legs are shorter.

The figure standing erect, the arms are naturally backward hanging.

The shoulders being squarer, and the neck fleshy, the figure is short-necked.

To sum up these, we find the corpulent figure is erect, flat at blades and hips, large waisted, square shouldered, short in arms and legs, and backward hanging in the arms.

THE MEASURES

Should be taken on the customer in the way previously described, and if these are taken accurately, full provision will be made for the larger number of the peculiarities. The depth of scye will be much shorter than a proportion of the chest would indicate. The front shoulder will be long in relation to the depth of scye, and the over-shoulder will be large in relation to these two, but small as compared with the chest.

The variations to be made in the system are: a reduction of the amount to take out between back and sidebody; an increase in the size of waist at the side and front of forepart, and an increase in the length of the forepart in front.

The sleeve should be made more backward hanging.

THE BACK.

Draw line O, 19 $\frac{3}{4}$.

O to 3 $\frac{1}{2}$ one-third depth of scye, or a little less.

O to 11 the depth of scye.

O to 18 the natural waist length.

O to 19 $\frac{3}{4}$ the fashion waist length.

O to 40 the full length plus $\frac{1}{2}$ in.

Draw lines at right angles to O, 3 $\frac{1}{2}$, 11, and 18.

O to 3 $\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ in.

3 $\frac{1}{2}$ to $\frac{7}{8}$, three-quarters of an inch.

18 to $\frac{1}{2}$ half an inch, and draw backseam from O to $\frac{1}{2}$.

Measure off the width of back about 2 inches below 3 $\frac{1}{2}$, and curve back scye out $\frac{1}{4}$ in.

Draw shoulder-seam from $\frac{7}{8}$ to $\frac{1}{4}$, hollowing it $\frac{1}{8}$, as shown.

Make back scye from 2 $\frac{1}{4}$ to 2 $\frac{1}{2}$ inches, and draw a line from 2 $\frac{1}{4}$ to 18.

Hollow sideseam $\frac{3}{4}$ on depth of scye line.

Make back about 2 $\frac{1}{2}$ inches wide, or a little less than one-ninth of the half breast, and complete back as shown.

THE SIDEBODY.

Take out 1 $\frac{1}{2}$ in. between 3 and 4 $\frac{1}{2}$, and $\frac{3}{8}$ in. between back and sidebody at top of sideseam.

Make width of sidebody to taste, say 1 inch less one-fourth breast from point $\frac{1}{4}$.

Square down, and take out $\frac{1}{2}$ in. under the arm as shown.

Make point $\frac{3}{8}$ a pivot, and sweep from I to J.

Square a line across from J, and draw waist-seam by curving up over the hips $\frac{3}{8}$ in.

Complete sidebody as shown.

THE FOREPART.

12 $\frac{1}{4}$ is one-fourth of the breast from $\frac{1}{4}$ of the back.

Square down to G, and mark forward to H one-sixth of the disproportion.

To find disproportion, deduct 4 inches from chest measure, thus: 48 minus 4 equals 44, which is the proportionate waist; the difference between this and the real waist is the disproportion, thus the difference between 44 and 50 is 6 inches, so that from G to H is 1 inch.

Square line across from 12 $\frac{1}{4}$ to F by 12 $\frac{1}{4}$ H, making $\frac{1}{4}$ to F the half-chest measure plus 2 $\frac{1}{2}$ or 2 $\frac{3}{4}$ inches.

F to 16 the across-chest measure.

From 16 sweep by the front shoulder measure less O $\frac{3}{4}$ of the back neck.

Add 1 inch to this quantity, and sweep from point F, and where these segments intersect each other locates point C.

This point may be found by the square, but if the normal angle is used it will produce a rather more crooked style of shoulder than by the sweeps (see dot and dash line at shoulder).

We think this will be rather beneficial than otherwise, and if the two methods are both put to the practical test, we think the best results will be obtained by the

square; at any rate, for a Frock Coat, still, if the straighter style of cut is preferred, it can be easily obtained by using the stooping angle instead of the normal one. Thus it will be seen the square does not produce results identical with the sweeps in all cases, but the variations are such as will tend to improve the fit rather than otherwise.

To find point B, sweep by the over-shoulder measure less $\frac{1}{4}$ to A of the back.

C to B $\frac{1}{4}$ in. less than width of back shoulder.

Shape scye as shown.

C to D and D to E are one-twelfth breast less $\frac{1}{2}$ in.

Measure up waist to half waist plus 2 to $2\frac{1}{2}$ inches.

Shape waist-seam as shown, making it a little round about 3 inches from the front.

If possible, take out an inverted V, as shown, up to the waist level; this will render it much simpler to make up.

THE SKIRT.

Drop down from N to K 2 inches.

Square down from J by K 9 inches.

From 9 mark back 1 inch, and draw line from J through 1 to L; add on $\frac{1}{2}$ in. of round.

Add $\frac{1}{2}$ in. of round to top of skirts at hips, and continue across to N as shown.

Mark down from J to X the same as from N to K in front.

Mark forward from N about $1\frac{3}{4}$ in., or sufficient to come to end of lapel, but without allowing too much for fulling on over the hips.

Square down from this point at right angles to N, X.

N to M the same length as the back from J to L, and complete skirt as shown.

The sleeve is cut as usual, taking care not to get the elbow and cuff too wide, or to provide too much round on the sleevehead.

It will be seen we have indicated by dot and dash line at $5\frac{1}{2}$ the slight reduction it is often advisable to make in the round of sleevehead, for as the corpulent figure is usually small in the shoulders, the sleeve should only have a small amount of fullness, so that the width of topsleeve from $1\frac{1}{4}$ to 11 should not be too wide.

THE LAPEL

Should be made moderately wide for a coat of this description, certainly not less than the quantities marked.

The sewing-to edge is cut straight for the ordinary three-button style the width should be $2\frac{3}{4}$ at bottom, $3\frac{1}{4}$ at top hole, grading off to $2\frac{3}{4}$ at top. Some firms make them a $\frac{1}{2}$ in. wider all through.

HINTS ON MAKING.

In making-up coats for corpulent figures, it will be well to bear in mind there are very few hollows to provide for; still the shoulder should be worked up in the usual way, and the front edge drawn in over the breast.

The special feature of the making-up must be the working up over the belly. Many firms take out an inverted V, as shown by dot and dash line; others merely draw in the bottom of forepart both at waist and bottom of front; in any case a receptacle must be formed for the prominence at front of waist. It is often advantageous to insert a half-ply of wadding at the front of scye-point 16, as corpulent figures are often poor at that part.

The sleeve must be put in to hang backward, and the collar should be made up with a shallow stand. The general finish must be neat and unobtrusive, and everything done to make the figure appear smaller and less disproportionate.

Pockets are generally put in the pleats, and the breast-pocket is put on the inside.

In sewing on the skirt it will not be necessary to full on much over the hips, as that part of the figure is flat as compared to the normal.

EVENING DRESS COAT.

DIAGRAMS ON PLATE 22.

One of the garments which every foreman finds it necessary to have a brush-up on in the beginning of the winter months is the Evening Dress Coat, and we hope that the few hints we give below on the cut, make, and finish of this particular garment will supply our readers with such information as will enable them to turn out a really smart and high-class garment.

For some reason or other the tailoring trade generally have come to look upon the Dress Coat as essentially a winter garment, despite the fact that they are really an all-the-year-round style of coat, and as most of the West End trades are making as many through May and June as they are in November and December, it shows that the demand for them is pretty continuous.

There is no doubt that the winter season is a time for dinner parties and dances, which are attended by members of the middle class, and to these are probably due the extra demand which is experienced in some of the middle-class trades for Dress Coats during the winter months.

THE PRESENT STYLE.

As at present made, the Dress Coat with peaked lapel seems to be a prime favourite: they are cut moderately short in the waist and long in the skirt, the fashionable length being about $18\frac{3}{4}$ waist, and 39 length for the proportionate figure of 5ft. 8in. The fronts are cut away, and the lapels are made to turn to the waist, and although they are finished in the double-breasted style, yet these garments are never worn buttoned. Rumour has been busy of late stating that the King was about to introduce a new style of single-breasted Dress Coat, but up to the time of our going to press we have seen no samples of it, and think it is probably only rumour. The fashionable material is a dull worsted elastic or a worsted of the pin-head pattern. The lapels are covered with soie de dieu, and the general finish of the gar-

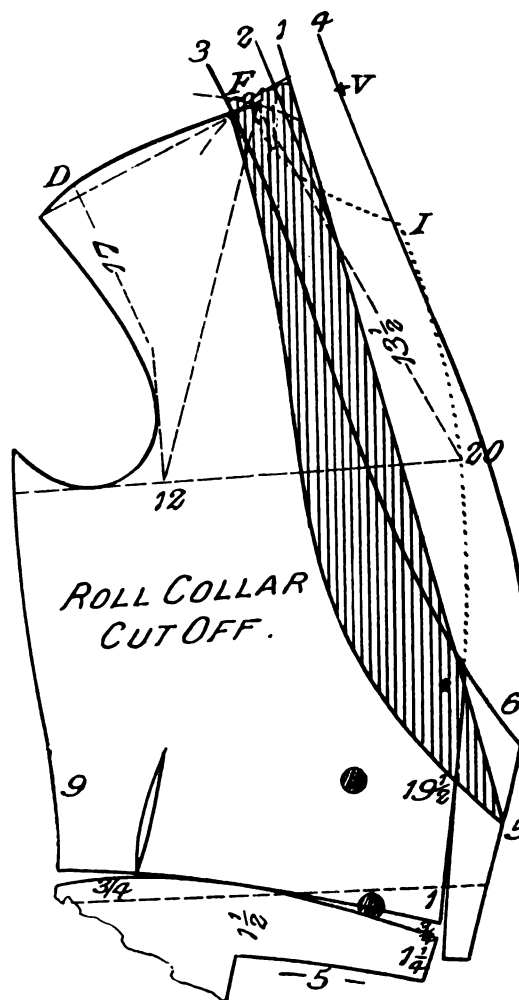
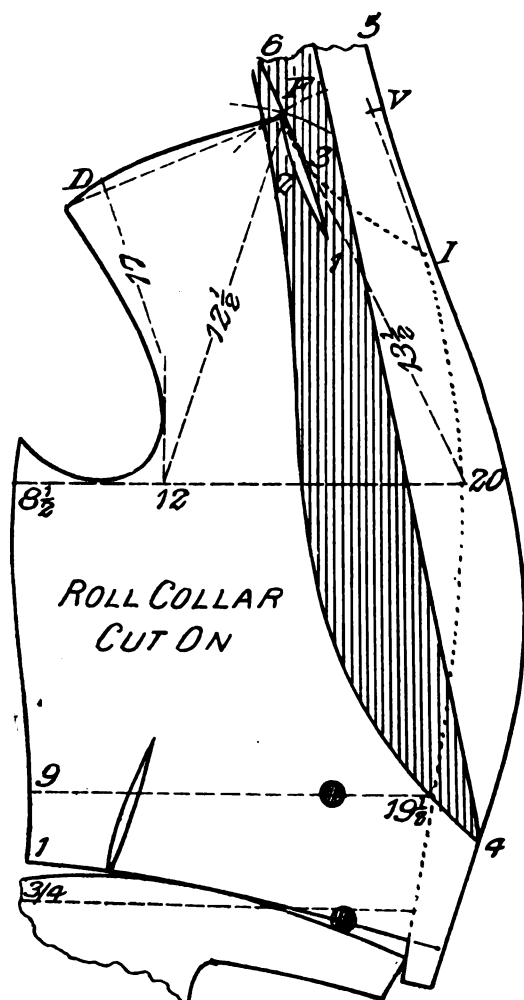
ment is as tasty and stylish a character as possible; the buttons are of a somewhat smaller size than would be worn on a Frock Coat; the back and sidebody are cut somewhat narrower than usual, and the general tendency is to lightness and neatness. Some of the best firms in the West End finish their sleeves with cuffs sewn on at the hand, others, however, put on two or three buttons in the ordinary way.

It is important that the coat and vest should harmonise in the matter of length, the bottom of the strap of the coat running level with or slightly overlapping the bottom of the vest.

The front of the coat, or at least that part of it in front of the crease row, consisting purely of style, should be formed with that end in view, raising or lowering point 1, advancing or receding point 2 when forming the outline of front, so that the style may be neat and in harmony with present-day needs.

This garment being made for evening wear only, it is desirable it should fit closely. It is also usually made from thin material, which consumes less in making, so that these two points must be borne in mind.

1. Cut back $\frac{1}{4}$ in. narrower all through as compared with Frock Coat.



SPECIAL REQUIREMENTS OF A DRESS COAT.

Each garment has its special features of fit as well as style, so we will direct attention to those points which appear to us worthy of note.

To begin with, the Dress Coat, as a garment, is intended to be of a light ornamental character, consequently any approach to clumsiness must be avoided.

It is a garment that is never worn buttoned, therefore it must be cut with a front shoulder that is only just long enough, otherwise there will be a hanging away at the back waist.

2. Avoid a long front shoulder.
3. Shape the front of coat with due regard to style.
4. Only allow $1\frac{1}{2}$ for making up at chest.
5. Cut waist to nett measure.
6. Underside sleeve may be more hollowed than for ordinary coat.
7. A collar with a short fall edge is necessary.

HOW TO CUT.

There are some foremen who surround the cutting of the Dress Coat with a great deal of mystery, making alterations here and there in an altogether unne-

cessary fashion. A good Frock Coat model will produce a satisfactory fitting Dress Coat if the gorge is lowered from 1 inch to $1\frac{1}{4}$ in. in front, and the fronts are cut away at the waist so as to produce the necessary size, the skirt being altered in harmony with the outline of the Dress Coat. Perhaps it will be as well if we describe the various parts in detail.

THE SYSTEM. DIAGRAM 1.

Draw line O 39, making O to 3 one-third depth of scye, O to 9 depth of scye, O to 17 natural waist length, O to 19 fashionable waist length, O to 39 full length, plus $\frac{1}{2}$ in.

Draw lines at right angles to these points.

Mark in from 17 to 1, one inch, and draw the back-seam from O to 1, continuing below line 17 at right angles.

O to $2\frac{1}{2}$ one-twelfth breast measure minus $\frac{1}{2}$ in.

Mark up $\frac{3}{4}$ and shape back neck.

From 3 to $7\frac{1}{2}$ is the width of back, plus $\frac{1}{2}$ in.

From 9 to 20 is the half-chest measure plus 2 inches.

From 20 to 12 is the across chest measure as taken on the customer.

From this point we sweep to find point F as for other garments, first deducting the width of back neck from front shoulder measure, and by the remainder sweep from point 12.

Now add 1 inch to this quantity, and sweep from point 20.

Where these two sweeps cross each other locates the neck point, F.

There is the third sweep to make in order to find the level of point D, and for this purpose we use the over-shoulder measure, first deducting from 9 to W at the back, and by the remainder sweeping from point 12 in the direction of D.

Having found these points, shape the scye as illustrated. This will be found to produce a somewhat closer scye than for the ordinary garment.

The Dress Coat is generally made from thin material, and should fit smartly. The width of the back at scye should be made narrower than usual, say about $1\frac{3}{4}$ in. or $1\frac{1}{2}$ in.; the width of the back at waist should be made the same as the width of back scye. A line is drawn from the top of sideseam to point 17, and the back should be hollowed $\frac{3}{4}$ in. In fixing the amount of

SUPPRESSION AT THE WAIST.

It will be well to remember that the Dress Coat is never worn buttoned, so that it is hardly likely that it will come very closely to the figure at the back, $1\frac{1}{4}$ in. taken out of the sidebody will usually prove sufficient.

In deciding the position of the underarm-seam, mark from 9 to $8\frac{1}{2}$, quarter of the breast minus $\frac{1}{2}$ in.

Draw line down at right angles to this point, and take out $\frac{1}{2}$ in. at either side, as indicated at point 8 and 9 on waist-seam. If the figure is proportionate, a little extra smartness may be produced by taking a little fish out of the forepart as illustrated; this, however, is a matter of taste.

Measure up the size of the waist from 1 to $2\frac{3}{4}$, 4 to 8, and 9 to $19\frac{1}{2}$, making it half the waist measure without any addition. The position of the waist-seam must receive careful attention in order that it may harmonise with the length of vest. As a general rule, however, it will be found that if the bottom of the forepart is made to extend from $\frac{3}{4}$ in. to 1 inch below the line drawn across from the bottom of sidebody, it will work out satisfactorily.

We now turn our attention to the gorge. From F to V is one-twelfth breast measure minus $\frac{1}{2}$ in., and from V to I is made about one-eighth of the breast. Now shape the outline of the front from I through 20 to $19\frac{1}{2}$, and in doing this remember that that part of the forepart in front of the crease row is made up according to taste.

THE SKIRT.

Draw lines at right angles to lines 1, $\frac{3}{4}$, and mark down to hip button to 9, nine inches.

From 9 mark out 1, and draw construction line from hip to bottom. Add on $\frac{1}{2}$ in. of round, and shape the back of the skirt, running it in somewhat at the bottom. Round the top of the skirt $\frac{3}{4}$ above the line, or within $\frac{1}{4}$ of the forepart.

Take out from $\frac{1}{2}$ in. to $\frac{3}{4}$ in. from the front between forepart and strap.

Make the length of strap of skirt equal to one-third of the total width at top. The width in front will be $1\frac{1}{4}$ and at the back $1\frac{1}{2}$; the width of the bottom of the skirt may be made $\frac{1}{2}$ in. less than the length of the strap. The outline of skirt should have a fair amount of round, as shown.

LAPELS. DIAGRAM 2.

The present style of lapel tends rather to the light side, and the quantity marked on Diagram 2 will enable the cutter to produce a smart and stylish lapel. The length must, of course, harmonise with the length of the front, and it will be well to bear in mind that the lapel comes to the bottom of the strap of the skirt; the lapel is sewn on rather tight over the breast, so that it is not necessary to cut it too long. The width of the lapel is $1\frac{1}{2}$ in. at the bottom, 2 inches at the widest part, and $1\frac{3}{4}$ at the top. One quarter of an inch of hollow will generally prove sufficient for sewing-to edge.

In some of the highest class trades of the West End the lapels are cut in one with the forepart, and the strap of skirt carried across to the front, whilst others cut both the lapels and the strap on the forepart. On Diagram 4 we illustrate the

DRESS COAT COLLAR.

The method of drafting is as follows: Lay down the forepart and lapel in the closing position, mark out from hollowest part of gorge as from 3 to 2 one inch, and draw line from the point at which it is desired the lapel should turn through 2 to 6; come down from 3 to 4, the difference between the depth of stand and fall

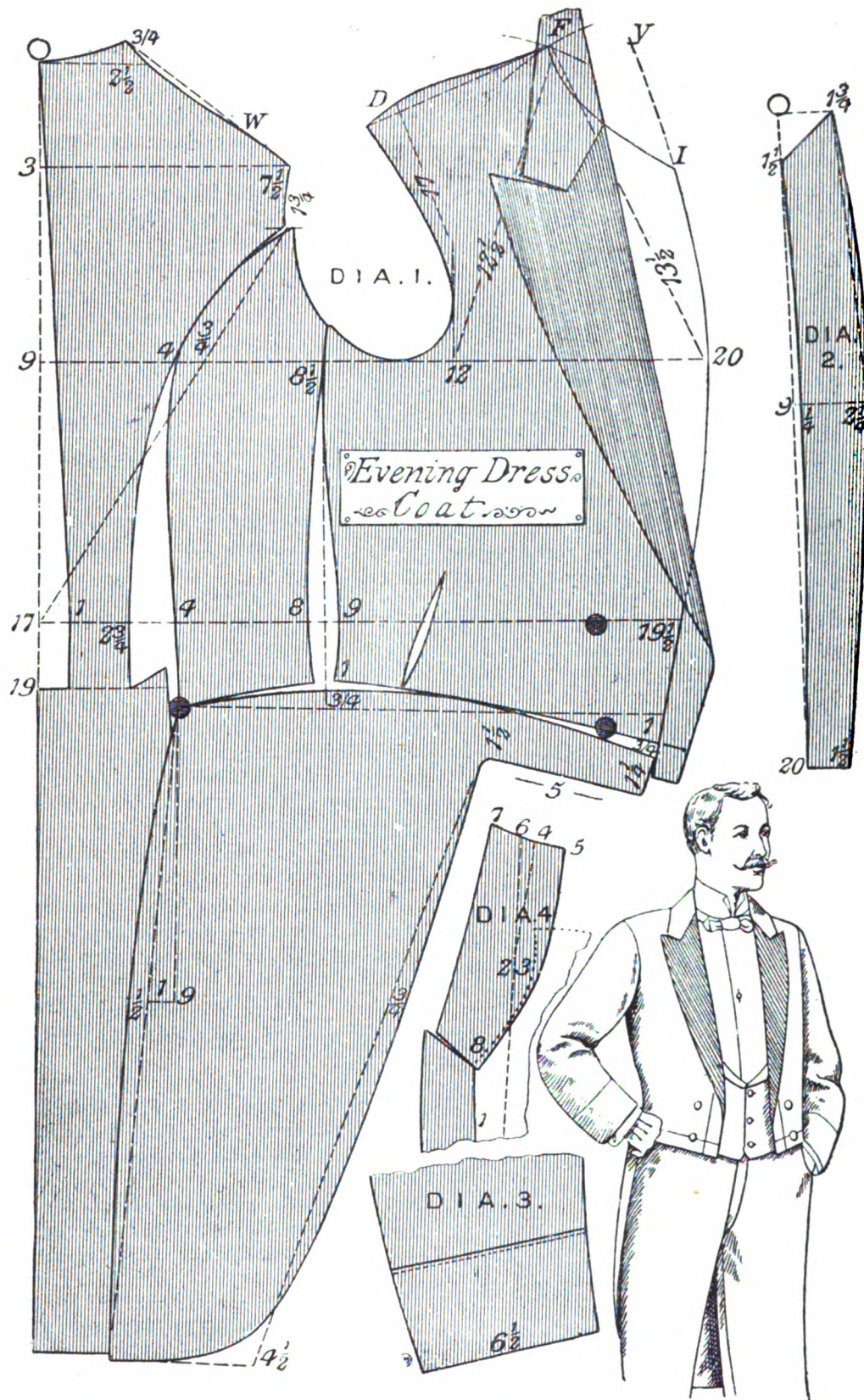


Plate 18.

for the Dress Coat, this would usually be about $\frac{1}{2}$ in. From 4 to 5 is the depth of stand, say $1\frac{1}{4}$ in. Mark round from 5 to 8; let it overlap at 8 about $\frac{1}{4}$ in. From 4 to 7 is the depth of fall, usually $1\frac{3}{4}$ in. Shape the fall and the collar-end as indicated.

The length of collar is obtained by placing the back in the closing position to the shoulder.

Diagram 3 illustrates the style of cuff most favoured in some of the best West End trades.

ROLL COLLAR DRESS COAT.

DIAGRAMS ON PAGE 61.

Whilst the pointed lapel is undoubtedly the prime favourite, yet there are many gentlemen who prefer the roll collar, and as this is cut precisely the same way as previously described, with the exception of the forepart and lapel, we give two diagrams showing two different methods for cutting this. First we take the Dress Coat with the roll collar cut off, and here it will be seen that the gorge is cut very low, and the lapel only comes about $1\frac{1}{2}$ in. above the crease row. This may be varied higher or lower to the cutter's taste; the principle involved, however, is the same. The collar really supplies the principal part of the roll. The method of cutting this is the same as we have already described, but as the outline is somewhat different, we will briefly recapitulate.

Mark out from the hollow of gorge $\frac{1}{2}$ in. less than the depth of stand, and draw line from 5, which is the rolling point of lapel through it to 1. From 1 to 2 is the difference between the height of stand and the depth of fall. From 2 to 3 is depth of stand. 2 to 4 is the depth of fall; the outline is indicated by 4, V, I, 20, 5, which decides the shape of the roll.

The sewing-to edge of the collar is drawn from 3 to point on forepart, about 6 inches down from F. Continue the point 6 as illustrated. When cutting this lapel it will always be well to allow a little latitude for trimming, so that before the silk is put on any alteration can be made in the shape that may be desired.

Our next diagram illustrates a method used in the West End, of cutting the lapel in one with the forepart, both for the pointed and roll collar styles. In the case of the roll collar, it is necessary to take out a small fish at the gorge, as illustrated by 1, 2, 3, F, the fish extending about 4 inches long, the distance from 2 to 3 being from $\frac{1}{2}$ in. to $\frac{3}{4}$ in., this being arranged so as to provide a little spring at the neck point. The width of the collar from 5 to 6 should be made equal to depth of stand and depth of fall required. The outline from 5 to I down to 4 must be decided to taste.

VARIATIONS FROM THE FROCK

Or Morning Coat draft. We only allow $1\frac{1}{2}$ in. over the half-chest measure, from back-seam to front of breast, as from point $\frac{1}{2}$ to 20. The reason for this is twofold. First: the material from which Dress Coats are made is thin, and, consequently, does not consume as much in

making; and the other is that the Dress Coat being worn unfastened in front, it is necessary to avoid all surplus material in the back part, and seeing the Dress Coat is not, as a rule, worn on occasions of active exercise, a close fit is not attended with much inconvenience, while it imparts a smartness that adds much to the general effect. A reference to width of back ($7\frac{1}{2}$) will show it is a $\frac{1}{2}$ in. narrower than usual; and the same thing will be noticed at the natural waist from 1 to 2 $\frac{3}{4}$. These are features introduced to avoid surplus room in the back, and to infuse the style in harmony with this garment.

Another point to be specially noticed is, the waist is made up to the nett measure, that is to say, the combined width of back, sidebody and forepart exactly corresponds with the waist measure; this does not include lapel, which is sewn on beyond these points, and usually made $1\frac{1}{2}$ in. wide at waist.

It just occurs to us we ought to emphasise the need of harmony between the length of the forepart of the coat and the length of the vest, the rule being for the bottom of the strap to cover the vest by about $\frac{1}{2}$ in.

HINTS ON MAKING.

The Dress Coat is a garment that few men can successfully manipulate, or impart to it that style and touch that gives it the impress of a master craftsman.

That there is a greater difficulty in getting a coat of this character made artistically in the majority of country towns, is a well-known fact to most of us here in London. Not but what, in the detail of sewing, one can get it amply well done; yet in style and general beauty they are usually lacking in this most important factor in its manipulation.

The reason is not far to seek: in the Provinces there are few Dress Coats made in the average trades, hence their lack of the necessary experience. The circumstances are quite different, however, in London, where there are coats of this character cut every day of the week, and where men are kept exclusively upon the making of them.

Strange though it may seem, we have occasionally given a Dress Coat-maker a tweed Lounge to make, and do not remember ever being pleased with the result. There are, however, some famous country trades where they make a great number of these coats. One came into our hands some time since made in an old-established West of England house, the make of which was equal to the best that are produced in this part of the globe.

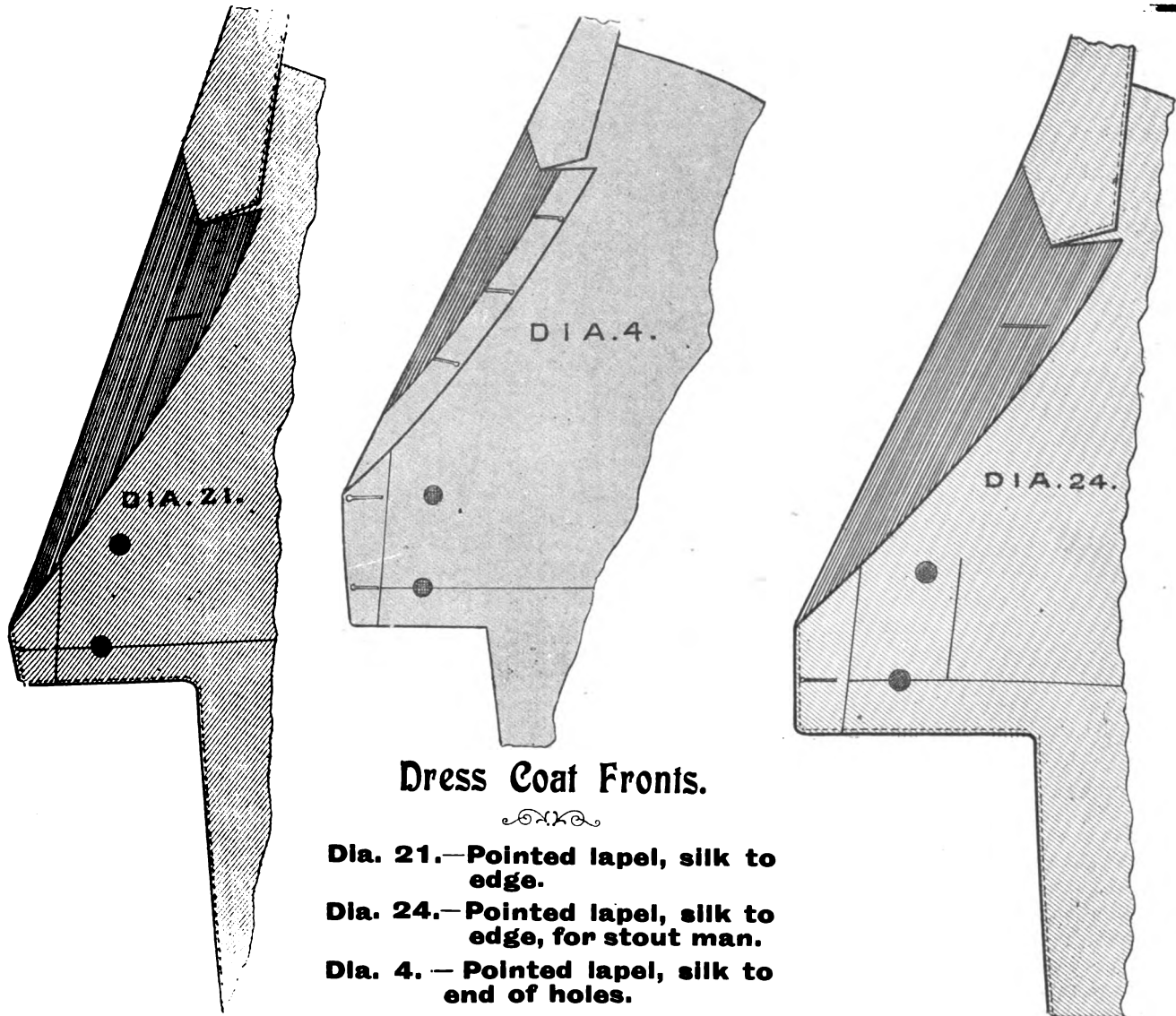
THE FINISHED FRONT. DIA. 21.

This is a very good specimen of the coat as now made. It will be noted that the silk comes to the front edge, and that the lapel rolls well down almost opposite the waist-seam. The edges of the lower part and of the collar are stitched.

The cloth from which Dress Coats are usually made is black cashmere, but of late a dark grey, almost a black, has become very popular, and certainly looks well, and is a relief from the dead black. The linings are, in a great number of cases, silk throughout; but at times, where price is a consideration, the body is lined with a very fine mohair of thin, fine-make Italian; but this is not often, as in doing so, something of the beauty of the garment is destroyed.

sewing the skirt across waist, first press all the body-seams. Keep the fulness of waist well over the most prominent part of hips.

The round of pleat should be skilfully manipulated over the centre of skirt; unless this round is treated with care before the pleat is turned out, it will be a great cause of trouble after; in fact, it can never be got rid of on the right side. The canvas should be treated in such a way that the breast should be retained



Dress Coat Fronts.

- Dia. 21.**—Pointed lapel, silk to edge.
Dia. 24.—Pointed lapel, silk to edge, for stout man.
Dia. 4.—Pointed lapel, silk to end of holes.

In the making, every part of the coat demands more than the usual care. The seams should be always sewn by hand. The round of the sidebody must be worked skilfully towards the under-arm-seam; the inlay allowed at the side of forepart must be well strained out, or it will cause an unsightly drag under the arm. The cuts in forepart are to be pressed well in order to prevent any unsightly finish at the end.

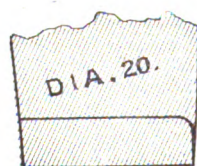
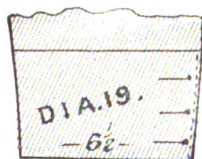
The round of breast calls for special care in working it back over the centre of forepart; the lapel to be kept on the tight side over the most prominent part. Before

in its right place. The lapels are to be thickly padded. The staytape should be only put on just tight enough to show that such is the case, and in pressing out the forepart, always use a well-heated iron. In baisting over the forepart, be sure you have ample length and width to the lining, yet not by any means let them be bagged in. Domette is the usual thing to cover the lapel, etc., with. The front edge should be turned in quite $\frac{1}{2}$ in. through, and the double edge of domette sewed thickly to this, care being taken that it does not drag; if it does it will show through the silk.

In sewing the shoulder-seam, keep the back on the easiest. The sleeve should be sewn in with a tight hand around back scye, but in front with a soft hand, in order to allow of it stretching in this part. The shape to impart to front corner and the angle of skirt should be slightly round (see Diagram 21). The collar shows the amount of daylight between lapel and collar end. The sleeve has a cuff, 4 inches deep, placed on, and is finished with three holes and buttons, or it may be finished as Diagram 20, which is a narrow turn-up cuff, a style that has found great favour of late amongst the younger men, and certainly looks well if neatly made.

THE HUNT DRESS COAT.

The Dress Coat worn by huntsmen at their dances and balls is cut in the style illustrated on Plate 18, and is generally made from scarlet cloth, with collar and cuffs of a different shade, and buttons of the hunt regulations. There is no universal rule in this particular, each "hunt" having its own regulation as to cuffs and collars, buttons and trimmings, so that we cannot attempt to lay down any definite rule in this particular, but as far as the cutting is concerned, it would be done in the same way as any other Dress Coat.

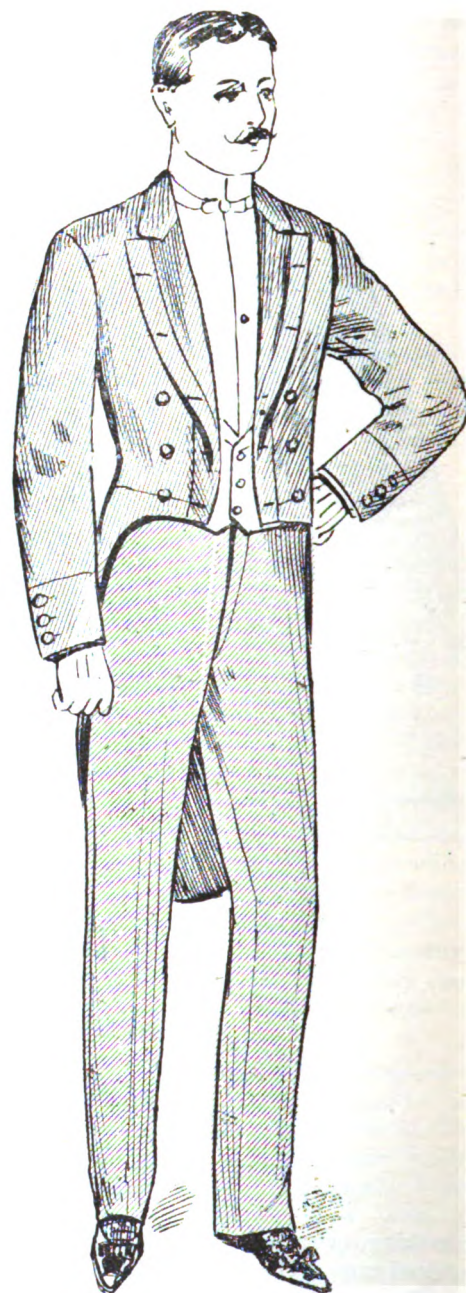


Here is a description of a dress as worn at a hunt ball: Scarlet cloth Dress Coat with pointed lapels, faced with silk, gilt buttons of hunt pattern, skirts lined white silk; ordinary Dress Vest of white marcella; black cloth knee breeches; black silk stockings; patent leather shoes with buckles; white tie and dress shirt in usual style.

These garments often make trade brisk in hunting centres just before a hunt ball comes off, and as they are rather expensive items they make a welcome addition to trade, though it must also be confessed that they bring with them an unusual amount of worry, as the make and colour of the material renders them decidedly difficult to make up, so that only the very best men can be employed on trade of this class.

It is not only huntsmen that have a special style of Dress Coat for their balls. Firemen and volunteers sometimes adopt a similar course, but as these latter are more often drawn from a less wealthy class, they do not so often indulge in special garments for occasions of this sort.

On a later page we are giving the particulars of the regulations of the larger number of Hunts as far as we have been able to get them. It will be seen that in some cases the Dress Coat only is mentioned, whilst in others the Field Dress receives the greater attention.



The Hunt Dress Coat.

Those who are specially interested in this will do well to procure a copy of "Thomas's Hunting Diary," published at 2s. 6d. net, for apart from the hunting information it contains it has illustrations of the buttons used by nearly all the Hunts, and several articles on hunting dress.

COURT DRESS.

The vast majority of our readers' customers will consider themselves fully equipped for all full dress occasions if they provide themselves with an Evening Dress Suit; and yet, in these democratic days, when invitations are sent out to mayors and councillors, ministers and laymen, it becomes necessary for the tailor to be well informed on all phases of his business, so as to be able to advise his customers as occasions arise.

collar of any dress garments which fasten to the throat, except for those members of his Majesty's household, by whom a white collar, or stock, is worn inside the collar of the full-dress coat.

Experience proves that the most comfortable shirt is one with soft fronts, and with white cuffs.

If under-pants are worn with breeches, they should not continue below the latter, otherwise a ridge will show through the stockings where they terminate.



Official and Unofficial Court Dress.

We therefore include in this work such details of Court dress as may enable our readers to undertake orders for garments of this description.

In the more ornate styles it will be necessary to send the garment away to be embroidered, as this kind of work involves special skill, and, being done with costly material, it will not be profitable to spoil any part through want of skill. We shall be pleased to give the names of embroiderers who are specially skilled in work of this kind, to all who send a stamped envelope for reply.

Tailors should inform their customers that nothing in the shape of collar or band should show above the stand

Most gentlemen who wear black silk stockings put on a thin pair of black cotton or thread one underneath, to prevent the colour of the flesh showing through. Needless to say, these should fit closely, and be well pulled up over the knee.

The shoes should not be too thin in the soles, otherwise discomfort will be experienced when walking across sanded roads or courtyards; of course, if they are to be used exclusively for dancing, the case is different.

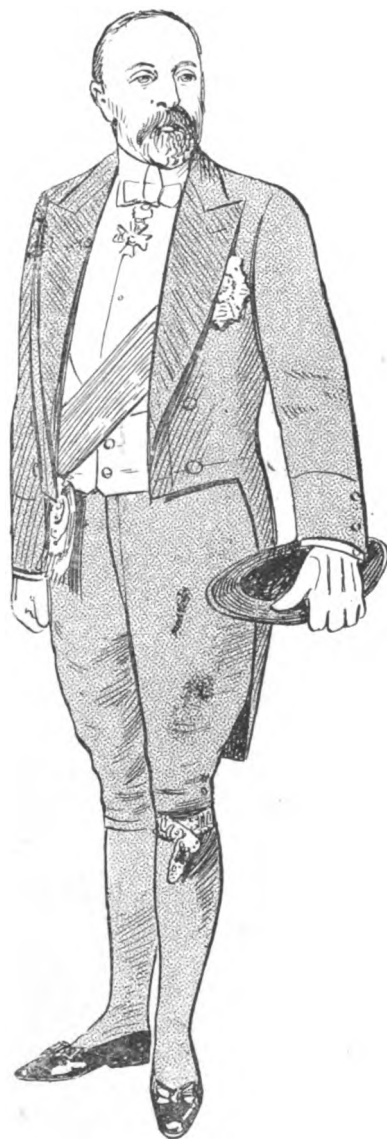
The sword belt should be secured to the brace buttons by a loop of tape or a safety pin, otherwise this may show either above the opening of the vest or below the bottom.

In periods of mourning it is only worn on full dress, never on evening dress.

For mourning, a band of black crepe $3\frac{1}{4}$ inches wide, is worn on the left arm above the elbow.

"FROCK DRESS."

We begin this series with a brief description of the "Frock Dress" which is worn by all kinds of officials at



"Court Frock Dress."

dinners and evening parties, balls or receptions, where uniform is not worn. We give an illustration of this, from which it will be gathered it is of the evening dress type, but worn with breeches. The coat is of the pointed lapel type, with silk facings to the edge. The vest is of the usual evening dress pattern, and the breeches are of black cloth, similar to that used for trousers. They

are finished with three small buttons and a black buckle at the knee, the latter of which is covered by the ends of black ribbon which are tied at that part.

If preferred, pantaloons may be worn reaching to the ankles, but these are very seldom worn now.

With this suit, miniature decorations and medals are worn. The star and broad riband of an order, and the badge of an order are worn on a riband round the neck.

Patent dress shoes with bows but no buckle.

Silk or opera hat.

Inverness cape or long full overcoat of black or very dark material.

White bow and white gloves.

This style of dress is worn by the Ambassador and Diplomatic Staff from the United States and Switzerland at Courts, State Balls, concerts, etc., but at levees and other official occasion they wear trousers instead of breeches.

Particulars of the Frock Dress for clergymen are given on another page.

Broad ribands are worn over the vest and under the coat as follows:

Over the left shoulder, Order of the Garter and Thistle.

Over the right shoulder, Order of St. Patrick, Bath, Star of India, St. Michael and St. George, Indian Empire, Royal Victorian Order.

The ribands are 4 inches wide, and are of the following colours:

Garter, garter blue.

Thistle, green.

St. Patrick, sky blue.

Bath, crimson.

Star of India, light blue, with narrow white strips close to the edge.

St. Michael and St. George, blue with scarlet stripe.

Indian Empire, Imperial blue (purple).

Royal Victorian Order, blue, with red and white stripe close to either edge.

THE WINDSOR UNIFORM.

The Windsor uniform is worn by the royal family, certain officers of his Majesty's household, and the Lord Warden of the Cinque Ports. With the exception of the latter (for whom it is the official dress), it is only worn at Windsor Castle.

The master of his Majesty's household keeps a list of gentlemen entitled to wear this dress.

The coat is of the Evening Dress style, with pointed lapels faced with silk. The collar is of the old-fashioned notched end style, and the cuffs are about 3 inches deep, with two buttons below and one above the cuff. The collar and cuffs are of scarlet cloth. The buttons are gilt, of special pattern, the principal feature of which is a garter star surrounded by a garter, on the top of which is an Imperial Crown.

The vest worn with this coat is made of white marcella, cut single-breasted, and fastened with four gilt buttons to match those of the coat.

Either trousers or breeches are worn, according to the occasion. These are made from black cloth, the knees of the breeches being fastened by three small black cloth or silk buttons, and a small buckle, either of jet or black enamel.



The Windsor Uniform.

Court shoes without buckles, and silk stockings are worn with the breeches, and plain patent leather boots with the trousers.

The star and broad riband of an order, and the badge of an order, are worn on a riband round the neck by those entitled.

Miniatures of other decorations may be worn on the breast.

The Evening Dress Coat worn by Viceroy, Governors, General, High Commissioners, Governors, Lieutenant-Governors, Colonial Secretaries, etc., is very similar to this, and is often described as the Windsor uniform, but this is an error, and it is worthy of note that it is not an official order of dress in England. The particulars of this are the same as above, with the following exceptions: The colour of the collar and cuffs is chosen by the Viceroy or Governor; the buttons are gilt mounted, and have on them the Royal Cypher, surmounted by the Imperial Crown.

If preferred, the collar of this coat may be covered with blue velvet, and the silk facings coloured as may be chosen by the Governor.

EVENING DRESS, H.M. HOUSEHOLD.

The Evening Dress worn by his Majesty's Household is of the same style as the Windsor, but the collar is of velvet.

The buttons are of Flat Gilt engraved with Royal Cypher and Imperial Crown.

S.B. White Marcella Vest, 4 buttons.

Plain black Trousers.

Black Breeches, with three black buttons and buckle at knee.

Gentlemen of H.M. Queen Alexandria's Household have special buttons.

CIVIL SERVICE AND CONSULAR.

This includes every non-military representative of the Crown, from Cabinet Ministers and Privy Counsellors down to the most junior of Consular Agents and certain grades of permanent officials in Government departments.

Except in the highest grades, the uniforms are meagre, as regards elaboration, when compared with those of most other countries. Frequently the uniform of an official of an insignificant State is decorated in inverse proportion to the importance of the interests represented. The keynote of the British costume may be described as dignified simplicity.

The Civil Service proper (that is excluding the Consular), is divided into five classes. The first includes Privy Councillors, Ministers Plenipotentiary, and such dignitaries—the last the junior officials. The rank of Ambassador, it should be noted, carries special decoration beyond that even of the first class.

There are two orders of dress, full, and undress.

Full dress consists of coat, breeches, silk stockings, shoes and buckles, hat, sword and knot, sword belt and gloves. In undress, trousers are worn instead of breeches. A gold-trimmed cap is also required for use at evening functions.

The coat is the same in all cases. It is of dark blue superfine cloth, with black velvet stand collar and gauntlet cuffs, pocket flaps of cloth.

In the first and second classes there are two coats, full dress and undress.

The full dress coat is heavily embroidered in gold on the forepart, front skirt, backskirt, at the back of neck, between the hip buttons, on the collar, cuffs, and pocket flaps, hook and eye to throat, nine gilt mounted buttons (plugged) up front, two at waist, two in pleat.

The undress coat is cut exactly the same, but has embroidery on collar, cuffs, flaps and back only, and buttons through.

wreaths, becoming more attenuated down to the fourth class, that for the fifth class is merely a plain edging to collar, cuffs and flaps.

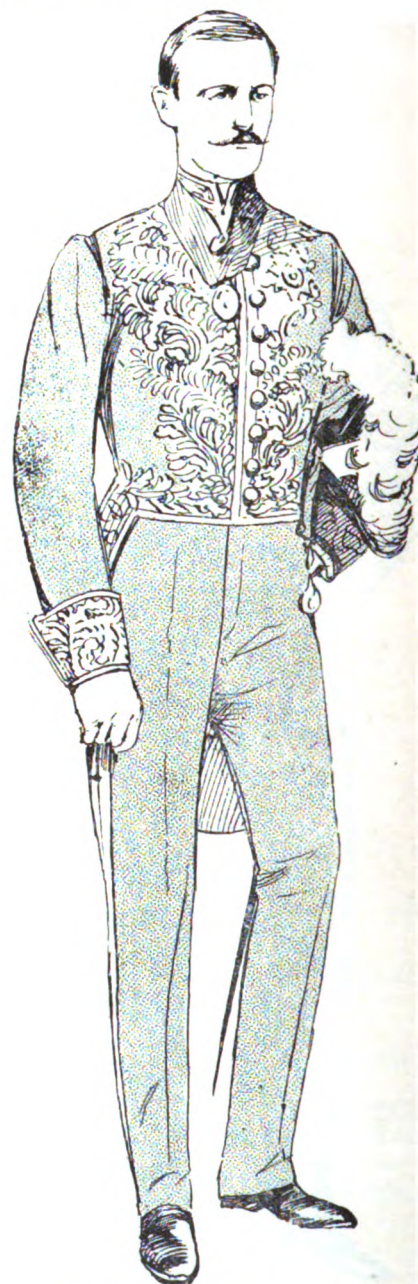
The special distinction mentioned as granted to Ambassadors consists in additional lines of embroidery on the back-seams, and fore and hind-arm-seams of the (otherwise) first class full dress.



Official Full Dress Uniform.

The remaining classes use only one coat, which is the same as for undress in the higher grades, the distinction of rank being indicated by a reduction in the quantity of embroidery.

Thus, while in the first class the velvet and cloth are almost covered with a rich design of gold oak and laurel



Official Outdoor Dress.

The style of dress illustrated on the figure marked official outdoor dress, represents the dress worn by First Class Officials on unusual occasions, such as, weddings and other affairs when special orders are issued from the King through the Lord Chamberlain, and consequently cannot be definitely specified here.

There are regulation dimensions for the embroidery, thus:

First class, 5 inches wide.

Second class, 4 inches wide.

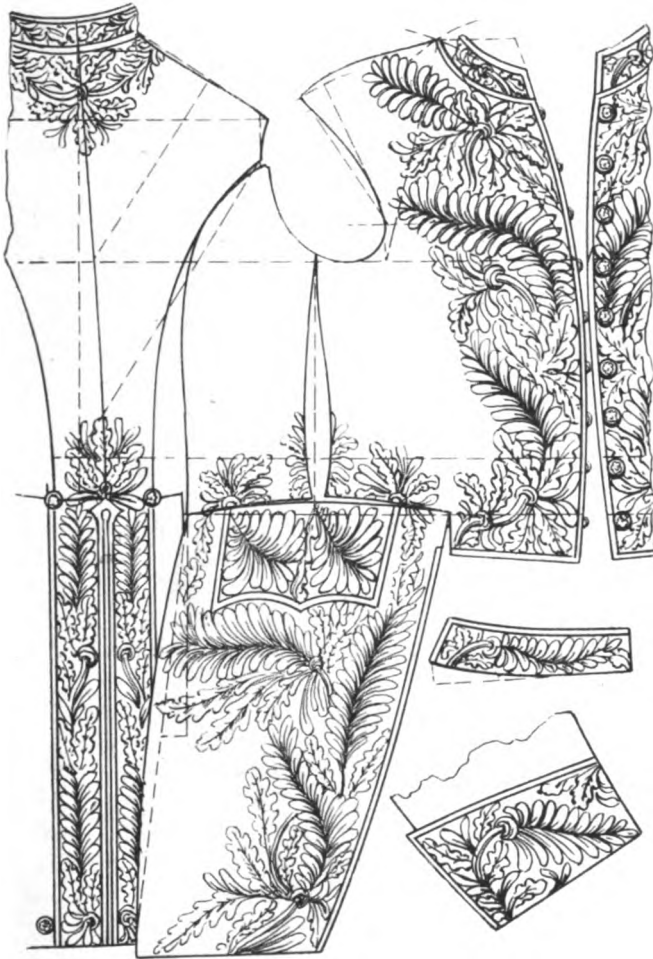
Third and fourth classes have embroidery on the collar, cuffs, back, and pocket flaps.

Fifth class, embroidery on the collar, cuffs, and pocket flaps only, and of pattern according to rank.

But in this respect variations occur. We have seen embroidery, really massive in design; we have also seen it skeletonised, and the key to this mystery is—price!

Black patent shoes, gilt buckles. The buckles (S. and K.) are of special design (rose, thistle, and shamrock).

The cocked hat is of black beaver, collapsible (for easy carriage under the arm), black ribbons and cockade. Edged white ostrich feathers for first and second classes, black ostrich feathers the remainder; trimmed on the right side with gold bullion treble loop for first class, double loop for second class. The remainder a loop of plaited gold gimp. All loops fastened with gilt mounted buttons; gold bullion tassels in all ranks.

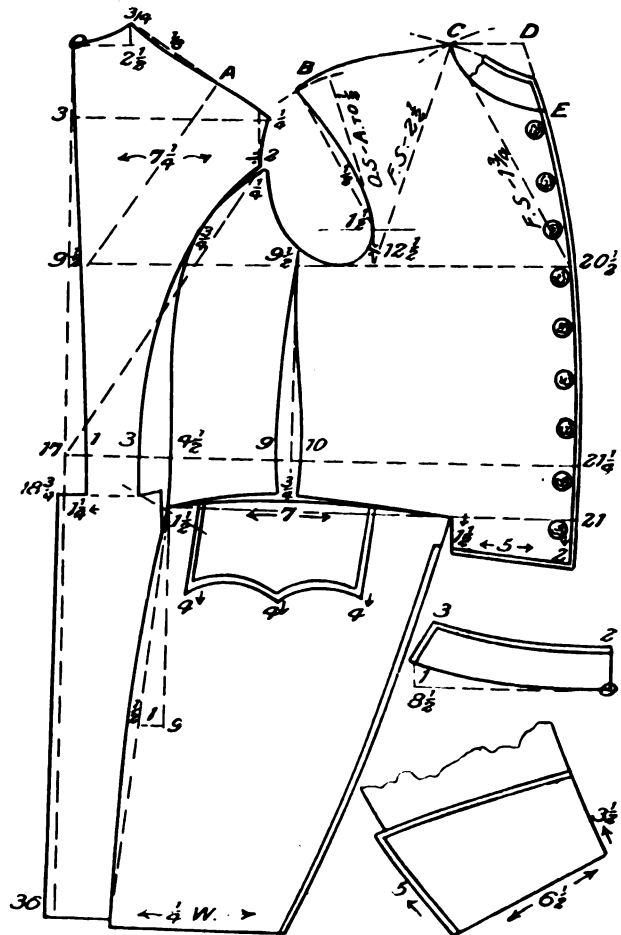


Embroidery of Official Dress Coat.

The Cutting of the Official Court Dress is illustrated on the accompanying Diagram, and as the essential points are the same as we have already described, we will not detail it again here. Whilst the special features of the diagram are best explained by the diagram, as for instance the strap of the skirt is cut in one with the forepart. The fronts are made to fasten with hooks and eyes, though the buttons are put down the left forepart as shown on the next diagram, which shows the embroidery of these coats.

Proceeding with the full dress, the breeches are of white kerseymere, with gilt buckles at knees, and three small covered buttons of same material.

White silk stockings (usually worn over white cotton ditto).



Official Court Dress Coat.

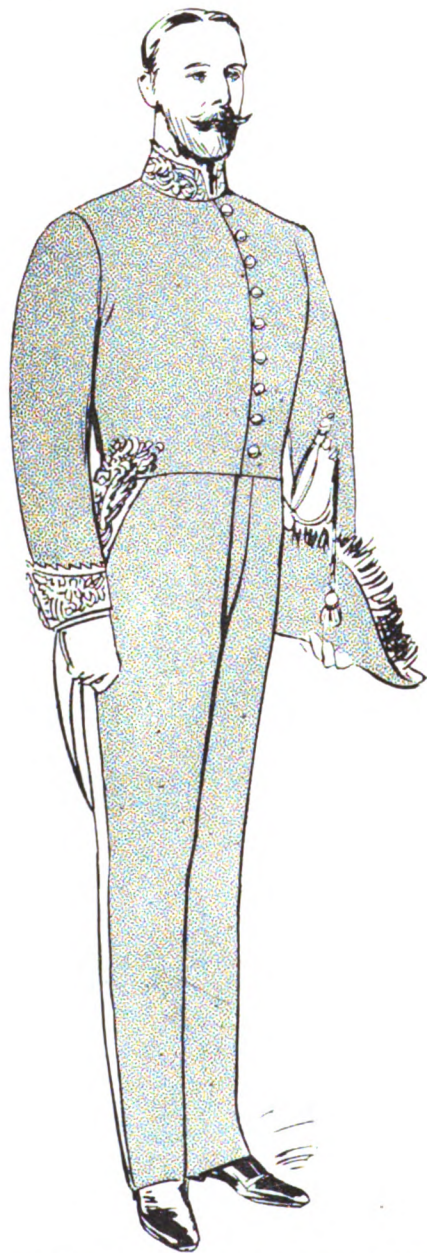
The sword has gilt hilt and mountings; the scabbard is black. It is ornamented with a gold bullion tassel knot, and is carried in a cloth "frog," with silk shoulder suspenders. The frog is white for full dress, blue for undress.

In the latter order trousers take the place of breeches in all grades. Dark blue cloth, the side seams having gold lace on them. Rank is indicated by width of the lace: first and second classes, $2\frac{1}{2}$ inch; third and fourth, 2 inches; fifth, 1 inch.

Black patent military boots in undress. Every other article as in full dress.

White kid gloves.

So far as the tailor is concerned, the foregoing particulars apply to Consular uniforms, and to members of the royal household (not being military officials). It should be mentioned, however, that the household uniforms vary as regards collars and cuffs, scarlet cloth taking the place of black velvet, and that official of third-class rank are entitled to the full dress coat which is allowed to the first and second classes only in the Diplomatic Service.

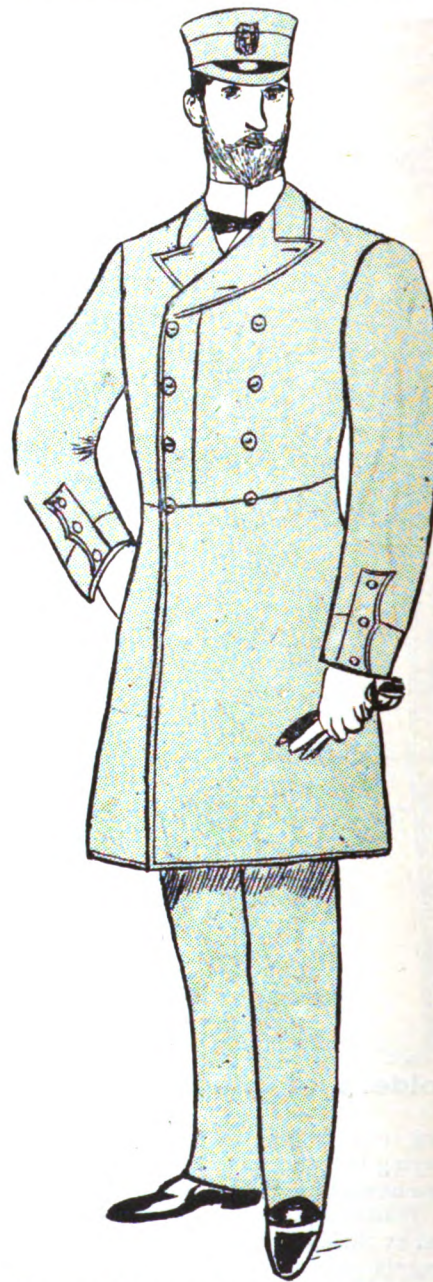


Consul's Full and Levee Dress.

The variations for the Consular branch are more considerable, but are only as regards detail. The facings are again velvet, but the embroidery is silver, with gold edging. The highest rank (Consul-General) is practically equivalent to the third class Diplomatic (collar, cuffs,

flaps, and back). A Consul's coat has, on the same parts, embroidery of less elaborate design, while a vice-Consul has it on collar and cuffs only. The lace on the trousers is silver (Consul-General $2\frac{3}{8}$ inches wide, other ranks $1\frac{3}{4}$ in.

The cocked hats are not collapsible, being intended for outdoor wear. The trimmings are of silver bullion, according to rank, and only the highest rank wear black



Consul's Undress Uniform.

feathers. There are other variations not necessary to refer to here.

The whole of the above refers to ceremonial costume. Consular undress and evening uniforms for all service require separate considerations, and are as follows:

CONSULAR UNDRESS.

For undress wear the Consul wears a D.B. Frock Coat made of blue cloth. These usually have four gilt buttons up each side, and two at the top of the pleats. These buttons have the royal cypher on them under an Imperial Crown. The coat is finished with a black velvet collar, and is lined with black silk.

The vest is S.B., no-collar, and is made of buff material, and has gilt buttons to match those on the coat.

For evening wear, an Evening Dress Coat is worn: this has pointed lapels faced with silk, and a velvet collar.

The vest is of white marcella, of the usual dress pattern, and both garments have gilt buttons.

Black trousers are worn for evening dress, and blue cloth for the undress.

Whilst dealing with Consuls' dress, it may be well for us to point out that there are three ranks of Consuls, Consul-General, Consul, and vice-Consul. The description we have given is for the Consul-General. The variation for the Consul is a little less embroidery on the coat, it having no decoration on the flaps at waist, whilst the lace on the trousers is $1\frac{1}{4}$ in. wide. For a vice-Consul there is only embroidery on the collar and cuffs. The price of a Consul's full-dress suit runs from £35 to £40; the cost of a full Court suit runs from £12 to £15. The cost of the full-dress uniform for a first class official costs about £200. These prices, of course, vary: it, of course, depends upon the quality of the material used, and the skill employed for making up.

The embroidery in these coats should be done by a firm of embroiderers, there being many who lay themselves out for this class of work.

THE EARL MARSHAL.

The full dress worn by the Earl Marshal is as follows:

S.B. coat of scarlet cloth, fastening up to the neck with hooks and eyes, but with nine gilt buttons having the royal arms and supporters on them up the left side, and two of the same kind at the top of the pleat behind, and two at the bottom of pleat.

Blue velvet is used for the cuffs and collar. The fronts, collar, cuffs, flaps, and back skirts are embroidered in gold, similar to the Household first class. The linings are of scarlet silk.

White kerseymere breeches, white silk stockings and gilt buckles on the shoes.

THE LEVEE DRESS.

S.B. Coatee of scarlet cloth, with collar and cuffs of blue velvet. The collar, cuffs, flaps and back are embroidered in gold. Cords and aiguillettes are worn on the right side; gilt buttons as for full dress.

Blue cloth trousers with $2\frac{1}{4}$ inch gold oak leaf lace down the sides.

PAGES OF HONOUR.

S.B. Frock of scarlet cloth, edged with gold lace.

Twelve short bars of lace up each front. These bars are double lace, the end being finished with a point. A gilt button is put on each bar up the right side.

Pointed flaps are placed on the hips, trimmed with gold lace on the edge, and three double bars to match the front. A gilt button is put under the point of each flap.

White cords and ribbons on right shoulder, lined with white silk.



Page of Honour.

The waistcoat is of white satin, with gold lace on the edges, and to form bars across gilt buttons.

White kerseymere breeches and silk stockings; patent leather shoes and gilt buckles; lace ruffles and cravat.

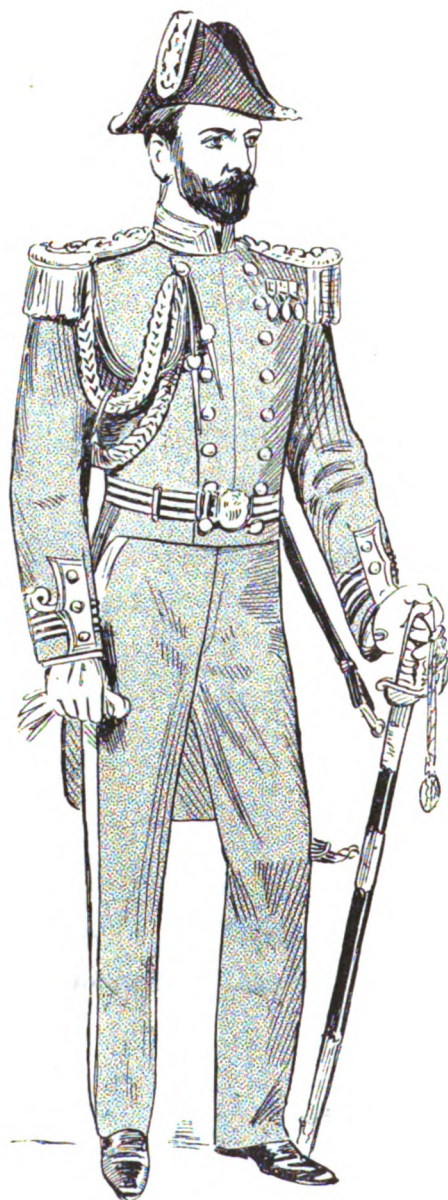
MASTER OF THE HORSE.

S.B. Tunic of scarlet cloth, blue velvet collar (stand), and cuffs; gold embroidery up the fronts arranged in 17 rows, 10 above the waist seam and 7 below. The fronts are fastened with hooks and eyes, but nine buttons are put up the left forepart in the centre of the bars and close to the edge. The top bar is the widest, and extends

to the shoulder; that on the waist is the shortest, from which point they increase in length. The outer ends of the bars and the front edges are laced with gold.

Four double chevrons of gold plait, with a button on the front of each, are placed on each cuff. The back skirts and collar are trimmed with gold lace. It is lined with white silk.

Aiguilettes and gold shoulder cords are worn on the right side.



Naval Aide-de-Camp.

Blue cloth trousers, or pantaloons, with $2\frac{1}{2}$ inch gold lace of the oak leaf pattern, down the side.

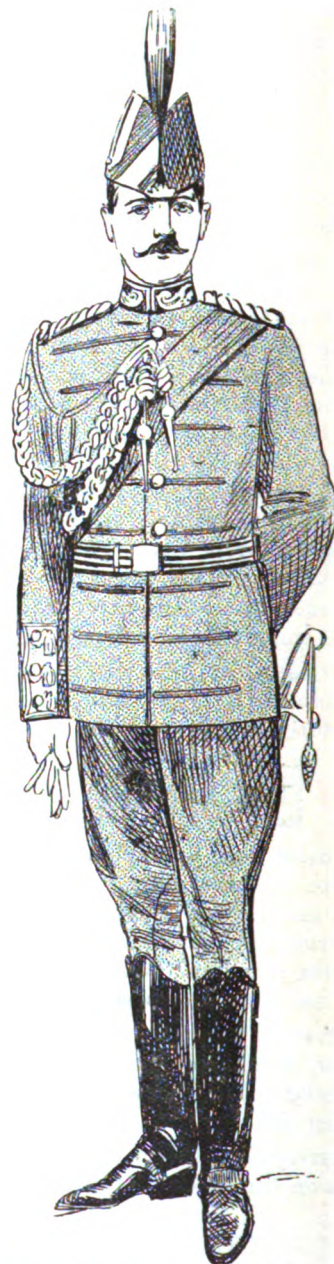
Military and Naval aides-de-camp wear the uniforms prescribed in the dress regulations for their branch of the service.

ARMY AND NAVY.

Officers of each branch of the service wear the full dress uniform at Court, as appointed by the War Office and the Admiralty.,

YEOMANRY, MILITIA, AND VOLUNTEERS.

The officers of these appear at Court in their full dress uniforms, in harmony with the regulations of each regiment.



Military Aide-de-Camp.

FOREIGN AMBASSADORS. ETC.

Foreign Ambassadors, Ministers and Attaches dress according to the regulations of their own Court for corresponding functions, full particulars of which can generally be obtained from them on application.

YEOMEN OF THE GUARD.

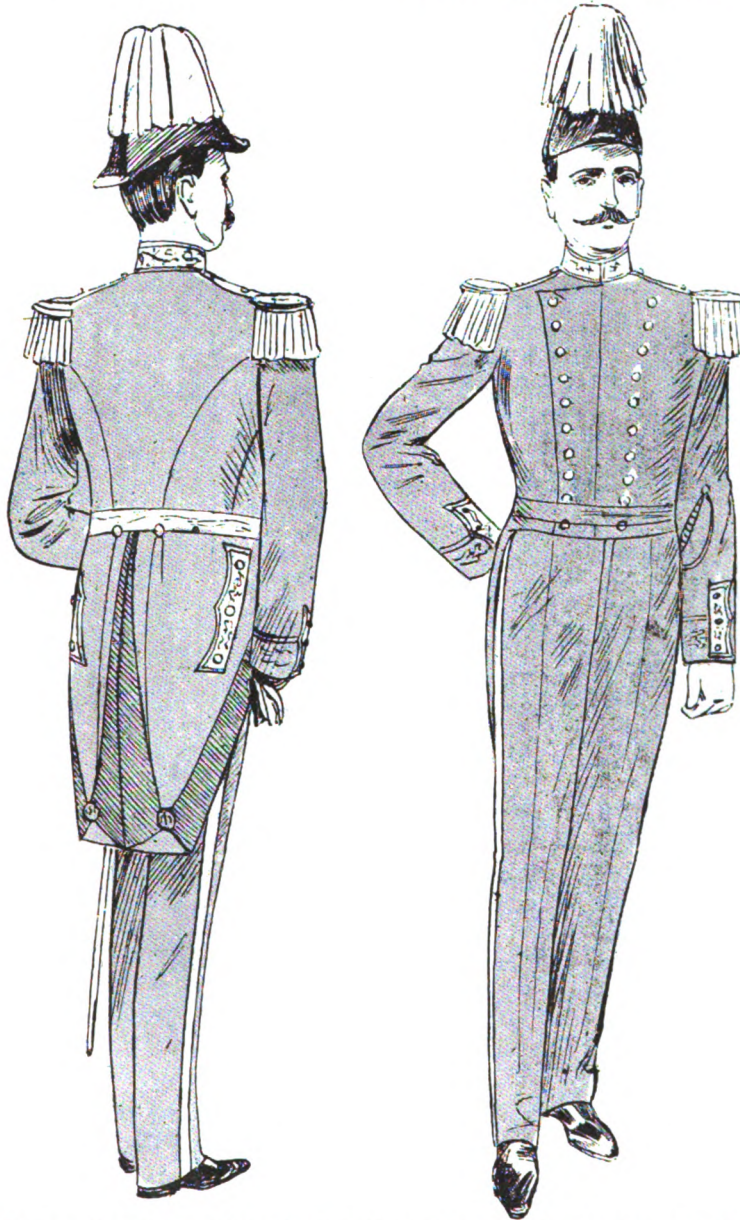
Double-breasted Coatee of scarlet cloth, similar in style to that shown on the Royal Bodyguard of Scottish Archers. Collar and cuffs of dark blue velvet. Skirts turned back with white cloth; nine buttons up each front, and two behind. Slashed cuffs of scarlet cloth, with three points and a button on each point. Three-pointed sword flap, with button on each point; skirt lined with white silk.

Blue cloth trousers with oak leaf gold lace on side-seam.

Gold aiguillettes are worn by captain, lieutenant, ensign and adjutant.

BODYGUARD OF SCOTTISH ARCHERS.

D.B. Coatee of green cloth; stand collar, lapel sewn on; ten gilt buttons of special design up each forepart; two buttons at top of pleats.



Officer Body Guard of Scottish Archers² and Yeoman of the Guard (with white facings to skirt.)

Collar, cuffs, slashes and sword flap embroidered in gold, the design being Rose, Shamrock and Thistle. Gilt buttons, gold epaulettes, with embroidered device; gold and crimson waist sash, with long bullion tassels.

Green velvet collar, cuffs, and turn-back to the skirts. Slashed cuffs of green cloth with three points, and a button on each point. Sword flap with three points and button on each. Gold embroidered collar, cuffs, slashes, flaps of the Thistle pattern.

Gold embroidered badge at the bottom of the skirt to keep the turn-back in place. Green silk lining; gold epaulettes. Trousers of green cloth with Thistle pat-

braid, and a narrow piping of maroon velvet between Prince Charlie bonnet with eagle feathers. Black patent leather belt.

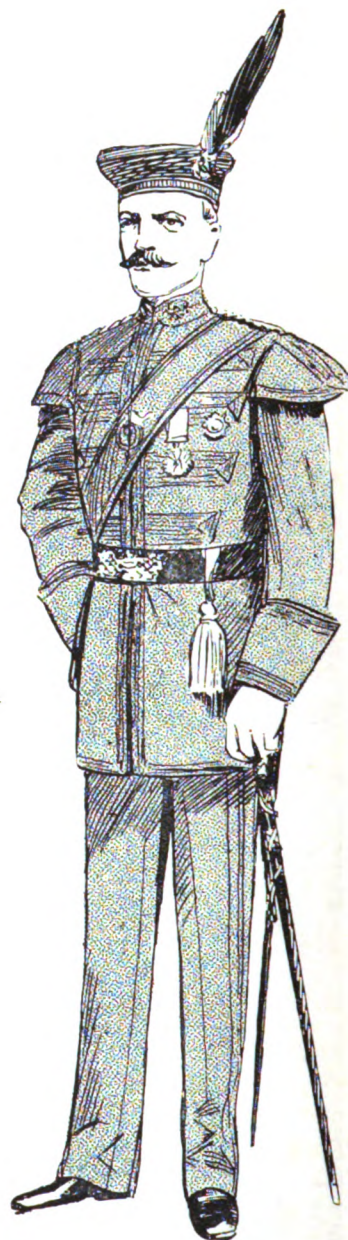


**Yeoman of the Guard.
Rank and File.**

tern gold lace $2\frac{1}{2}$ inches wide. Foot-straps; crimson waist sash with gold lace frog for the sword.

FIELD DRESS.

S.B. Tunic of green serge, to fasten with hooks and eyes; trimmed with maroon velvet and black mohair braid. Dark green trousers, with two rows of mohair



**Body Guard of Scottish Archers.
Field Service.**

MESS DRESS.

Ordinary Evening Dress Coat of dark green cloth, with green velvet notched collar; gilt buttons, four on each front and two at top of pleats; two small buttons on cuffs.

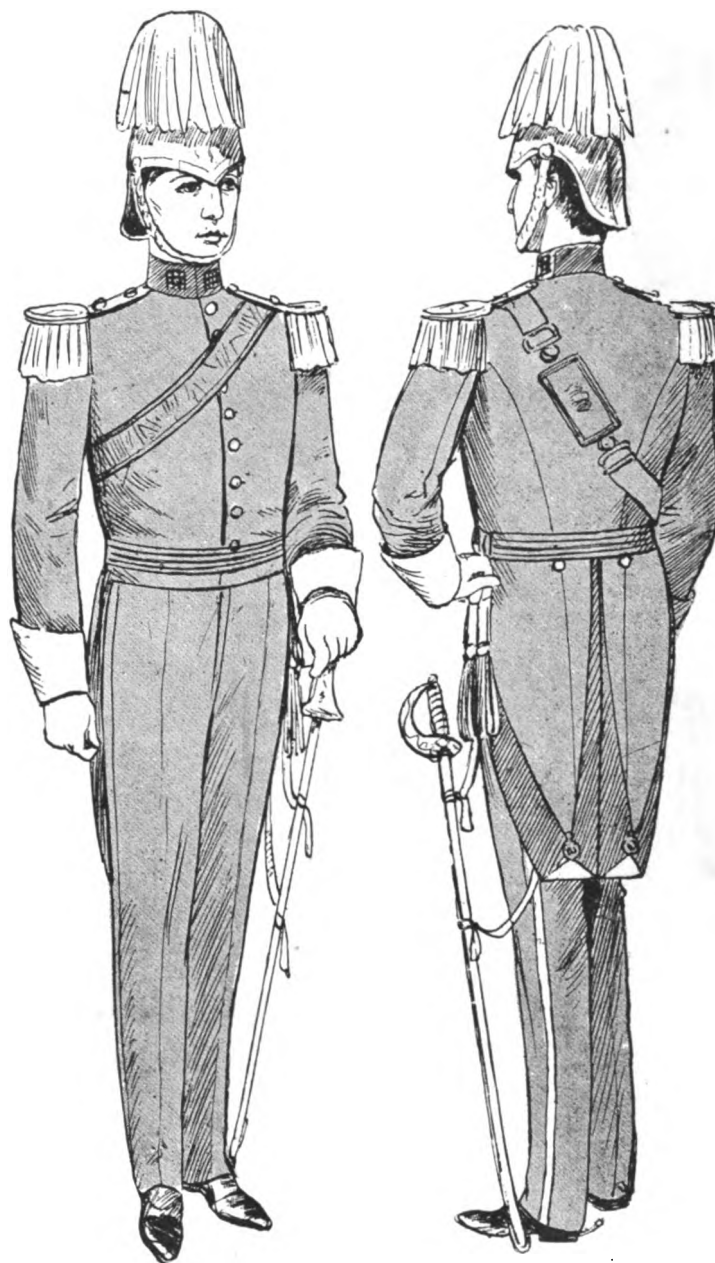
White Dress Vest, with four gilt buttons.
Black trousers; and white tie.

GENTLEMEN-AT-ARMS.

S.B. Coatee of scarlet cloth, finished at neck with stand collar. Collar, cuffs, and turn-back of skirts of

and garter star. Epaulettes of bold bullion: and the officers wear gold aiguillettes and cords on the right side.

Blue cloth trousers, with $2\frac{1}{2}$ -inch gold lace down the sideseam.



Gentlemen-at-Arms.

blue velvet (see illustrations). At the bottom of the skirts, and holding the turn-backs together, is placed a gold-embroidered badge. The collar ends also have special embroidery. The buttons are gilt, and are indented with a portcullis, surrounded with the garter

Gold lace shoulder belt and pouch. Sash of crimson and gold lace, with hanging tassels on the left side. Slings of gold lace, with gilt buckles.

The Mess Dress is an ordinary Evening Dress Coat of blue cloth with velvet collar, silk facings, and gilt buttons. White dress vest and ordinary black trousers.

HERALDS, KINGS OF ARMS, PURSUIVANTS.

The dress for the above is as follows :

S.B. Coatee of scarlet cloth with stand collar; blue-black velvet collar and cuffs; scarlet cloth pocket flaps on the waist-seam; silk linings, scarlet.



Herald.

The Chain and silk-embroidered Tabard are worn at State ceremonies. The Kings of Arms carry the Sceptre. The collar, cuffs, pocket flaps, and back, the edges and the front are embroidered in gold for the Heralds and Kings of Arms; but Pursuivants only on the collar, edges, cuffs, flaps and back.

Royal Cypher gilt buttons, with Imperial Crown.

The rest of the costume is the same as for H.M.'s Household.

Black silk cocked hat with cockade or rosette of black silk, with gold loop and bullions of black ostrich feathers. White gloves.

For levee dress the same as above, except for Garter King of Arms, who wears a levee Dress Coat of scarlet cloth, embroidered on the collar, cuffs, flaps and back. Trousers of blue cloth, with oakleaf pattern gold lace on



Clergyman.



Bishop.

Clerical Court Dress.

the sideseams. Kings of Arms, 2½ inches wide, Heralds and Pursuivants 2 inches wide. Patent leather boots.

CLERICAL COURT DRESS.

The full dress coat worn by Archbishops and Bishops at full dress dinners is of the style illustrated on the Legal Court Dress figure, and is now generally known as the Quaker Coat, and is made of purple cloth, turned up the front with eight bars of cord or twist on each front, with a button at the end. This is worn over a "Bishop's apron" of purple or black silk. Black breeches, silk stockings, and shoes with silver buckles.

For Frock dress the coat is made of black cloth.

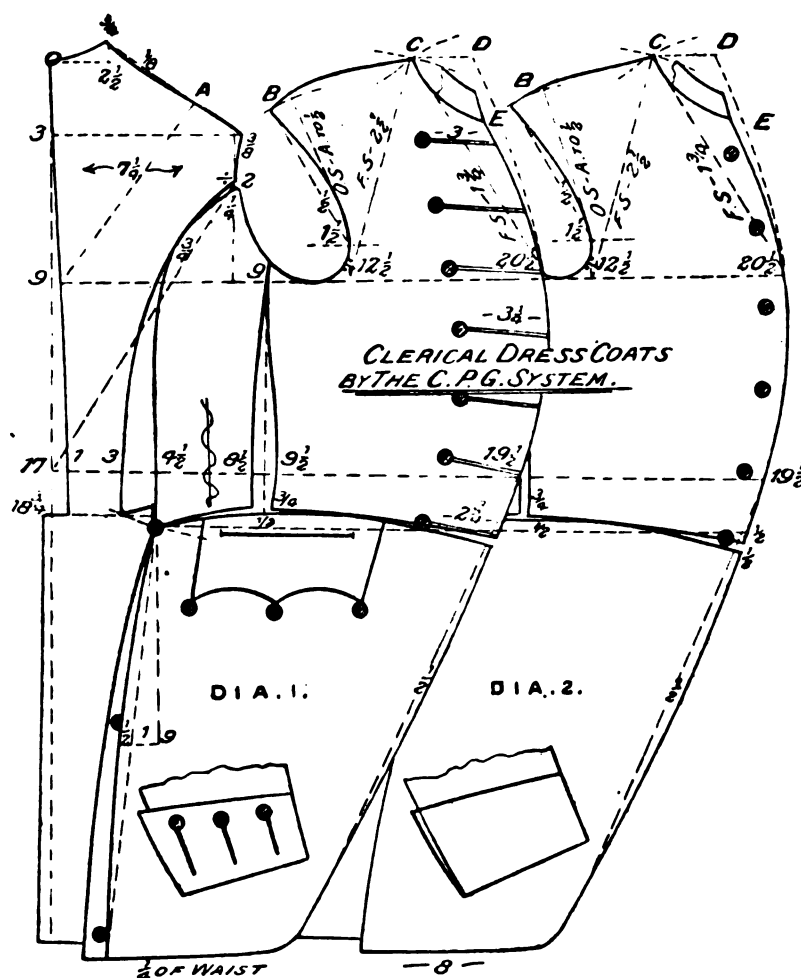
Enquiry at the headquarters of a celebrated firm of clerical tailors, of Sackville-street, W., elicited the information that it was their practice to only put seven notched holes of twist up the front. They also put pointed flaps on the hips, with buttons under each point, long side edges, and three buttons in the pleats, as shown on the diagram.

Deans and Archdeacons wear the same style of dress for both "Frock dress" and State parties, viz., a black

Cassock vest; black breeches, silk stockings, and buckle shoes.

The firm referred to tell us it is their custom to only put six buttons up the front, no flap on the hips, and to keep the gauntlet cuffs quite plain.

The cutting of these coats is illustrated on the accompanying diagrams, and as the working of the system and most of the points are marked the same as the Legal Dress Coat, we refer our readers to the description of that on a subsequent page.



coat and cassock vest, black breeches, silk stockings, etc.

Dignitaries, heads of colleges, provosts of ecclesiastical bodies wear the same style of black coat as a Bishop, with a cassock vest, black breeches, silk stockings, etc.

All other clergymen wear a black cloth Court coat of similar style to the Bishop, but it only has seven buttons up the right front, and seven short notched holes up the left. Three buttons on cuff, as for legal. Pointed pocket flaps, with button under each point; two buttons at the top of pleats. The buttons are plain black silk.

Diagram 1 illustrates the Bishop's and other dignitaries' Dress Coat, whilst Diagram 2 portrays the front of the ordinary Clerical Dress Coat.

CHAPLAINS TO THE KING

Have special buttons of black vulcanite, engraved in white with the royal cypher and Imperial Crown.

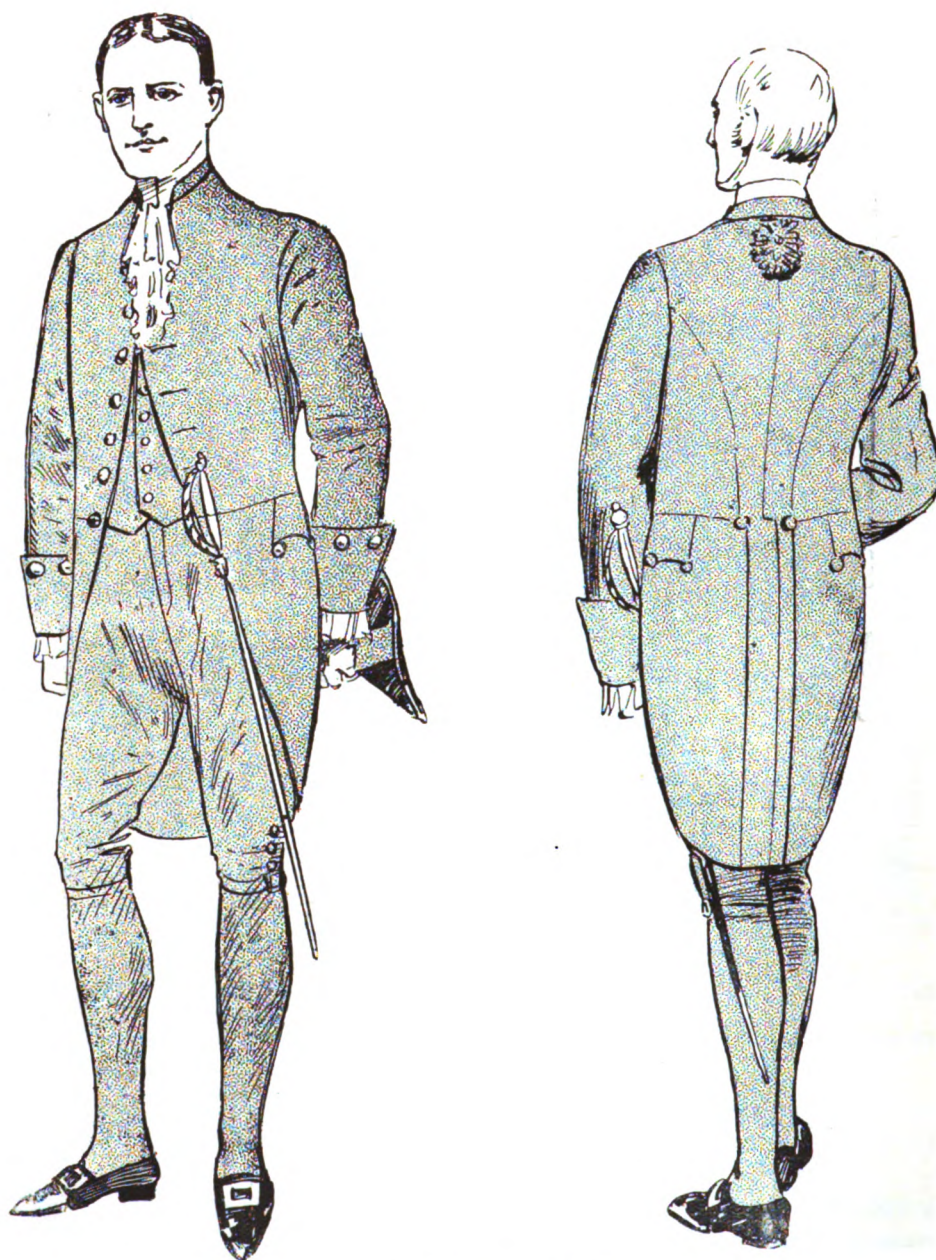
When wearing an ordinary evening dress coat, a S.B. clerical vest, with the top of front cut away, and having the same buttons as above, but of smaller size.

JUDICIAL AND LEGAL COURT DRESS.

On page 82 we have illustrated the cutting of a style of Court Dress Coat which is worn by the following gentlemen at important State occasions: The Lord

Recorder of London. Common Sergeant of London, Doctors of Civil Law, Barristers-at-Law, Proctors and Solicitors.

Both black silk velvet and black superfine materials are used, according to the occasion for which it is re-



Legal Court Dress.

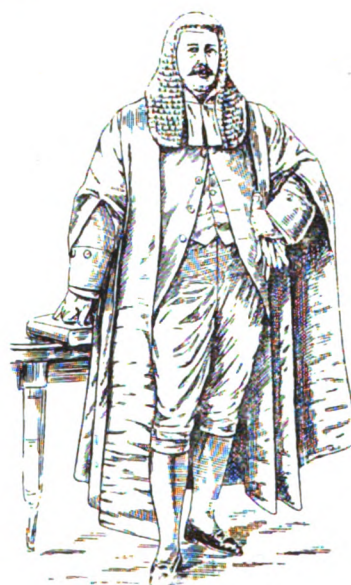
Chancellor, Lords of Appeal, the Lord Chief Justice of England, the Master of the Rolls, Lord Justices of the Court of Appeal, Judges of the High Court, Judge of the Arches Court, the Attorney-General, the Solicitor-General, Judges of the County Courts, King's Counsel,

quired, and the shape and general outline of the whole suit is similar for all those mentioned above. There are, however, several alterations in the finish, according to the order of legal precedence, which we will briefly enumerate.

The velvet dress for the Lord Chancellor, the Speaker of the House of Commons, H.M. Judges, and others who are entitled to wear silk robes, is of the following description :

Coat: Black silk velvet, S.B. stand collar; the fronts meet at breast point, and are held in position by a hook and eye. Seven buttons up the fronts, and the same number of notched holes of black cord on the left front, the top one being made $3\frac{1}{2}$ inches in length, and the bottom one, which is in the seam, is made $2\frac{3}{4}$ inches. Three pointed flaps are placed across the waist, and there is a button sewn on skirt under each point. There are six buttons at back, two at the top of pleat, two in the centre of back skirts, and two at the bottom.

The sleeves have deep turned-up cuffs with three buttons. It has the usual inside breast and pleat pockets, and the linings are made of black silk.



Legal Dress is often worn under Robes and Gowns.

Black velvet buttons are used for the Lord Chancellor, the Speaker, and for Judges of the High Court of Justice, but for all others in the Law these are substituted by the cut steel pattern.

A wig bag is attached to the collar-seam at the nape of neck.

The waistcoat is made of black silk velvet, S.B., with small stand collar, skirted fronts, and two three-pointed pocket flaps over the pockets.

Buttons to match coat.

Breeches: Black silk velvet, fly-fronts, cross pockets, rather close-fitting at thigh. The finish of bottoms vary as follows:

For the Lord Chancellor and H.M. Judges, three small velvet buttons at knees, and gilt buckles.

The Speaker: Three small velvet buttons at knees. Gilt buckles are worn when State robes are used, and on other occasions these are of steel or silver pattern.

For others in the Law: Steel buttons and buckles.

The hose are of black silk, and the shoes patent leather with gilt, silver, or steel buckles to match breeches.

Sword (never worn with robes): A sling pattern steel-hilted sword is used, with steel knee and shoe buckles.

The Hat: Black silk cocked hat, with gold or steel loop, according to buckles, etc., on breeches.

Lace frills and ruffles are always worn with this costume.

We also give a brief description of the black cloth suit for those entitled to wear silk robes, which is as follows:

Coat: Black superfine, same shape as velvet coat.

Shoes, hose, lace frills and ruffles are the same as with velvet suit.

The Court suit of black cloth for those holding official appointments for which it is prescribed, is as follows: The coat is the same as above in every detail except that the four lower buttons on the back skirt are omitted.

Waistcoat, breeches, hose and shoes as above.

On less important occasions, plain black cloth trousers sometimes take the place of breeches, but are never worn at Court functions.

Hat: Black silk cocked hat, with black silk cockade or rosette, and steel loop.

Sword: Steel hilt, black scabbard with steel mountings. The sling pattern sword may be worn (this is never worn with robes).

The velvet suit worn in conjunction with a robe in some instances, is the correct dress for drawing-rooms.

At State dinners, balls, and concerts, the robe is never used, and the cocked hat and sword complete the outfit.

The cloth dress, as described for those entitled to wear silk robes, is used for levées, etc.

THE CUTTING.

The cutting of these coats is fully illustrated on the accompanying diagram, and is as follows:

Draw line O, $36\frac{1}{2}$. O to 3 one-third depth of scye.

O to 9 depth of scye.

O to 17 natural waist length.

O to $18\frac{3}{4}$ the fashion waist.

O to $36\frac{1}{2}$ the full length plus $\frac{1}{2}$ in.

Draw lines at right angles.

O to $2\frac{1}{2}$ one-twelfth breast, less $\frac{1}{2}$ in.

$2\frac{1}{2}$ to $\frac{3}{4}$, three-quarters inch, and shape back neck.

17 to 1 one inch, and draw back-seam, O to 1.

Waistcoat : Same shape, etc., as the velvet, but it is made of superfine cloth, and has buttons to match those on the coat.

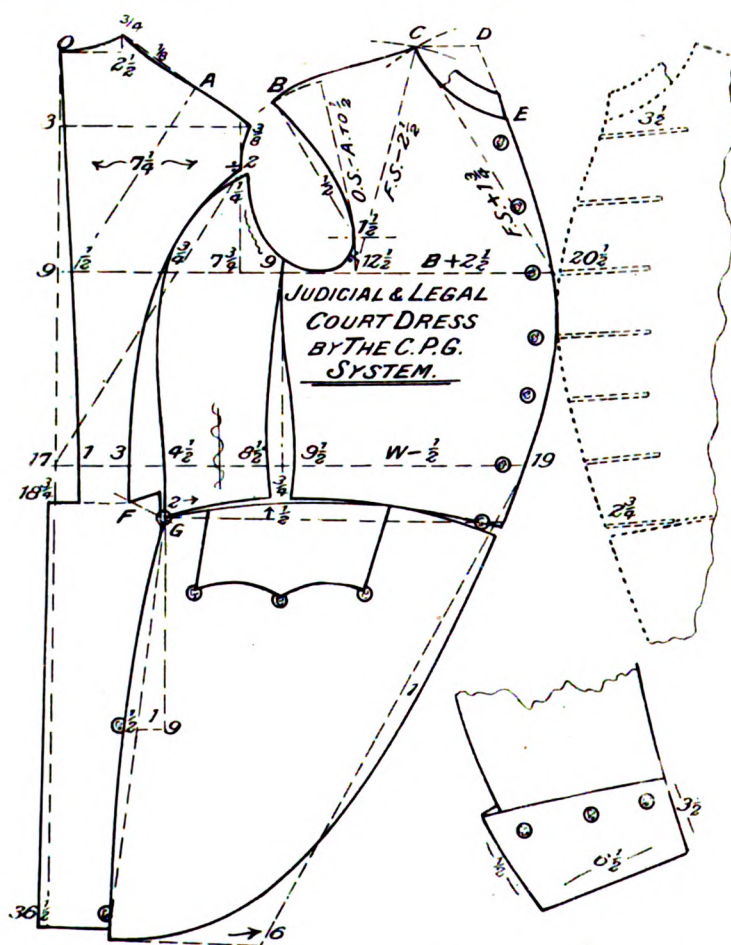
Breeches : Superfine cloth ; three small black buttons at knee, and steel buckles.

From $12\frac{1}{2}$ sweep by front shoulder less width of back neck.

Add 1 inch to this, and sweep from $20\frac{1}{2}$, and so find neck point.

Or it may be obtained by square, as previously described.

$12\frac{1}{2}$ to B the over-shoulder less $\frac{1}{2}$ A of the back.



2 inches below 3, measure off the width of back plus seams.

Spring out to $\frac{3}{4}$, and draw shoulder-seam.

Draw line from 2 to 17, and hollow $\frac{3}{4}$ in.

Width of back scye and back waist each one-ninth of the half breast.

3 to $4\frac{1}{2}$ $1\frac{1}{2}$ in. Take out $\frac{1}{4}$ in. at 2.

Make 2 a pivot, and sweep from F to G.

9 to $20\frac{1}{2}$ half chest plus $2\frac{1}{2}$ inches.

$20\frac{1}{2}$ to $12\frac{1}{2}$ the across chest measure.

The position and number of buttons and cords are precisely the same as the velvet one first described ; but the buttons are plain black silk covered.

Shape scye and shoulder as shown.

C to D $1\frac{1}{2}$ to 2 inches.

Draw front of breast from D to $20\frac{1}{2}$.

D to E one-twelfth breast less $\frac{1}{2}$ in.

Place the underarm-seam at 9, which is one-fourth breast from the back line.

Take out 1 inch under the arm.

Measure up waist to measure, plus $\frac{1}{2}$ in., and complete run of front.

Square across from G, and hollow $\frac{3}{4}$ over the hips.

Square down from G to 9 nine inches.

9 to 1 one inch, and add $\frac{1}{2}$ in. of round.

Complete as per diagram.

TRINITY HOUSE.

The dress worn by the Master, Deputy Master, Secretary, and Elder Brethren of the Corporation of Trinity House is very similar to a full dress naval uniform. The details are as follows:

Blue cloth D.B. Coatee with eight buttons up each front, stand collar; scarlet cloth collar, cuffs, and slashes on the cuffs; gold lace on top button and ends of the collar; cuff slashed lace on top, bottom, and round the fronts, and three small gilt buttons placed on slash, one at each point; top of cuff finished with row of gold lace 1 inch wide; pointed flaps on waist-seam, with gold lace on edges and large gilt buttons under each point; one button at top, and one at bottom of pleats behind. The buttons are gilt, and have the Trinity Coat of Arms on



them. The lace is of the Royal Navy pattern. Black silk lining through the body, and white kersey for the skirt; gold bullion epaulettes and crest of silver.

The remaining portions of the dress are the same as Royal Naval Captains, with the exception of the waist clasp and button on the Cocked Hat, which is of Trinity House design.

THE FROCK DRESS.

D.B. Frock, five buttons up each front; hip buttons on pleats and side edges, and button at bottom. Gold lace band on cuff, with three large buttons below and a bar of lace $\frac{1}{2}$ in. wide from each button, forming a point at the bottom of cuff. Black linings and slides for epaulettes on shoulders. Buttons same as for full dress.

S.B. no-collar vest with eight small buttons.

Plain blue cloth trousers.

Hat, epaulettes and sword the same as for full dress

If cap is worn, it is of Royal Navy pattern, with gold-embroidered peak as for captain, band of plain black mohair braid.

Patent leather straps with buttons at each end; embroidered badge of Trinity House Arms in gold.

MESS DRESS.

Jacket of same style as Royal Naval Captain, but with cuff as described for Frock, and Trinity House buttons.

Dress vest with gold braid on edges and pockets.

Trousers as for full dress.

A dinner coat is worn sometimes. Madras or evening dress coat of blue cloth. Trinity House gilt buttons, four up each front, and one at top and bottom of each pleat. The cuff has three buttons across with black Russian cord below each.

Dress vest with four gilt buttons, and plain blue cloth trousers.

COATEE FOR COUNTY LIEUTENANT.

The old style of dress worn by the Lord Lieutenant of the County consisted of a tunic of military type. The new takes the form of a coatee not unlike the full dress coat worn by naval officers, but with some novel trimming on the skirt.

A sealed pattern of this garment is lodged at the War Office for the inspection of those tailors who care to visit that institution; but as many of these garments will be made in the Provinces, we have examined the sealed pattern, and drawn the details of finish as accurately as possible, our aim being to place such information in the hands of our readers, as well as to enable them to make this garment without difficulty.

OFFICIAL REGULATIONS.

The following are the regulations published for the uniform of Deputy Lieutenants of Counties:

Cocked Hat: Black silk. On the right side a black silk cockade with a loop embroidered in silver, silver-plated button, gold tassel, netted head, six gold bullions with nine crimson bullions under them.

Coatee: Scarlet cloth; double-breasted; stand-up collar; two rows of buttons down the front, nine in each row, eight in pairs, the ninth to be below the belt, two at the waist behind; the skirts edged with white, the edging $\frac{1}{2}$ in. wide at the waist, and about $2\frac{1}{2}$ inches at the points. Collar and cuffs of blue cloth, the front of the cuffs to be gauntlet shape. Scarlet cloth three-pointed flaps at the waist. The collar and cuffs trimmed with silver embroidery. A device of Rose, Thistle, or Shamrock at the points of the skirts.

Epaulettes: Silver with Rose, Thistle, or Shamrock.

Embroidery: Silver. Oakleaf for English counties. Thistle for Scotch counties, Shamrock for Irish counties.

Buttons: Silver-plated, crown and wreath.

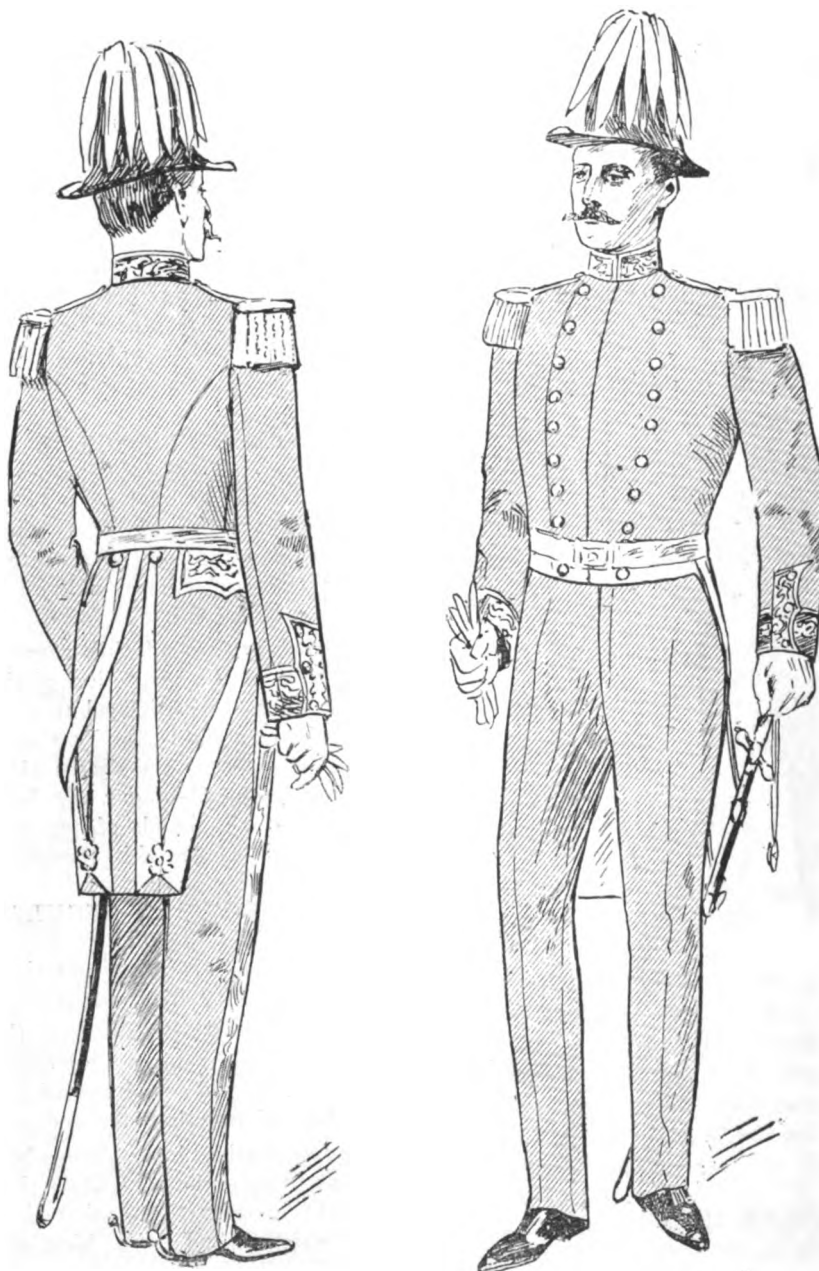
Trousers: Blue cloth. 1½ in. silver lace down the outside seams.

Sword belt: Silver lace on crimson Morocco leather, 1½ in. wide. A silver laced frog attached to the frog by two 1-inch loops on a leather runner.

For Scotch counties, a thistle wreath with a thistle in the centre.

For Irish counties, a shamrock wreath, with a shamrock leaf as a centre, on each petal a spray of shamrock leaves.

Sword Knot: Gold lace strap with bullion tassel.



Lord Lieutenant.

Waistplate: Frosted silver rectangular plate with burnished edges.

On the plate for English counties, an oakleaf wreath with a rose in the centre.

For Welsh counties, oak leaf wreath with the Prince of Wales' plume in the centre.

Sword: Gilt hilt, silver grip, straight blade. On the shell, in silver, the royal cypher and crown between sprays of laurel and bay leaves.

Scabbard: Black with gilt mountings.

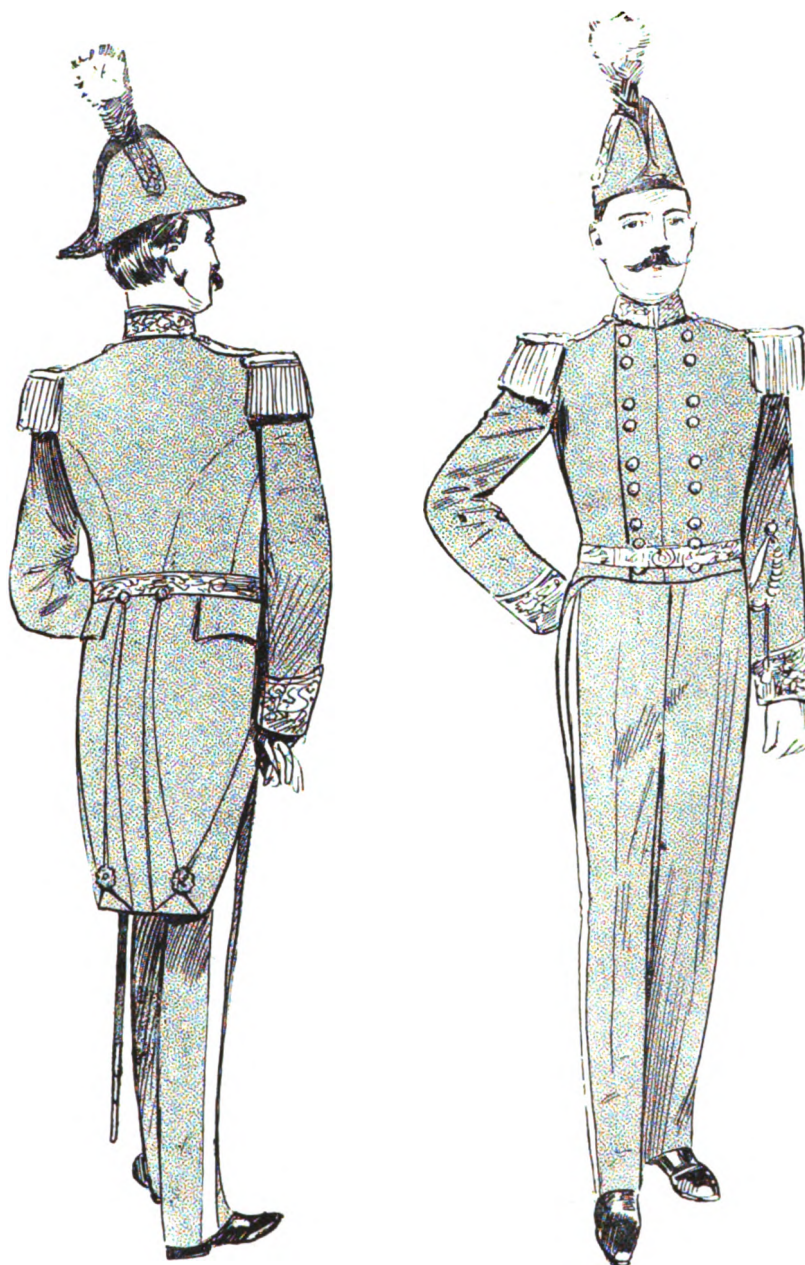
Plume: Upright with red feathers below and white above.

No sash or spurs.

For the Lord-Lieutenant the collar, cuffs, flap, and buttons will require altering. The details of each will be explained as we proceed. We will now pass on to the cutting.

Square lines across and mark in to $3\frac{1}{2}$, one-sixth of chest plus $\frac{1}{2}$ in., from which point raise one inch and shape the back neck.

On line 5 mark in the width of back plus one seam. and square up to 3, one-sixth of scale, and mark out



Deputy Lieutenant.

DIAGRAM 1.

Draw lines O A.

O to 5, half the scye depth, plus $\frac{1}{2}$.

O to 9 the depth of scye.

O to 17 the natural waist length.

Mark in at waist half inch, and draw through from O.

1 inch. Curve the line up and spring out 1 inch. Connect to 1 inch through J.

Mark in $3\frac{1}{2}$ on line 9, and $2\frac{1}{2}$ on the waist line.

Shape the back up from $2\frac{1}{2}$ through $3\frac{1}{4}$ to 7.

From 9 to $20\frac{1}{2}$ is the (half) chest measure plus $2\frac{1}{2}$ inches, from which point mark back to $12\frac{1}{4}$ the across chest measure, $8\frac{1}{4}$.

Now sweep by the over-shoulder measure H, deducting the distance from J to 9, and the front shoulder N, deducting the back neck $3\frac{1}{2}$ inches, adding 1 incl. to the second sweep, which is made from $20\frac{1}{2}$.

Make the distance from N to H the same length as the back shoulder, J.

Having done this, shape the scye, touching line $12\frac{1}{4}$, and curving up to 7.

From N to E one-sixth of scale, and from E to L $\frac{1}{2}$ in. less. Shape the gorge as diagram.

Mark in from $3\frac{1}{4}$ to $3\frac{1}{2}$, $\frac{1}{4}$ in.; and from $2\frac{1}{2}$ to $1\frac{1}{2}$ 2 inches.

Sweep the length of sidebody from $2\frac{1}{2}$, making a pivot at 7.

From 9 to 9, quarter of chest, from which point square down and hollow the sidebody $\frac{1}{2}$ in. just above the waist, and a $\frac{1}{4}$ in. on the line.

(This side is also made $\frac{1}{4}$ short to be stretched down.)

One inch is taken out at sideseam of forepart.

Now measure up the waist, and allow 1 inch beyond the half waist measure.

This will be found quite sufficient allowance, as these garments must fit closely at that part, there being a belt worn.

Draw the front edge through $20\frac{1}{2}$ and L, and add an extra seam all down the front. The length in the centre is made $2\frac{3}{4}$ below the waist line, and 2 inches at the end of strap, making the width of strap at $1\frac{1}{2}$ one and a-half inches. The skirt waist-seam is drawn $\frac{1}{2}$ in. from sidebody, and a $\frac{1}{4}$ in. from the forepart at sideseam. The length is made $\frac{3}{4}$ longer than the actual part it has to fit into for fulling on over the round of hip.

Square down from waist line to 9 nine inches always, and out 1 inch, drawing the line through and adding $\frac{1}{2}$ in. of round to be pressed forward over the round of hip.

The length of skirt is made 1 inch more than the length of waist, and the width of bottom is 3 inches. A flap is sewn across the waist-seam about $6\frac{1}{2}$ inches long.

DIAGRAM 2.

The Lapel: Take the cut-out forepart and lay down. Mark round the front edge, and then draw the lapel as if it was turned back, making the top and bottom $2\frac{1}{2}$ inches wide, and keeping the front edge perfectly straight.

DIAGRAM 3.

The Deputy-Lieutenant's cuff is cut very much like a gauntlet, its only difference being in the underpart, which is cut straight minus the point. It is made from blue cloth edged with silver and embroidered with oak leaves.

The underpart of cuff is made $3\frac{1}{2}$ inches wide at both under and forearm-seams, but the topside slopes up at the hindarm-seam to 5 inches.

DIAGRAM 4

Is the collar, the cutting of which is the same for both Lord and Deputy, but blue cloth is used for the latter, and velvet for the Lord Lieutenant.

Draw construction line O, $8\frac{3}{4}$, from which point raise 1 inch. Square up the centre of back, and make the height of stand 2 inches at back and front.

DIAGRAM 5

Shows the position of the white cloth border and rosette.

The width of the border at the bottom is $2\frac{1}{2}$ inches each side, and $\frac{3}{4}$ in. at the top. The back skirt and the skirt are joined in the usual way, but the pleat is much smaller and pressed down.

Particular care should be taken when drawing the skirt, as the width is arranged so that the rosette (same for Lord and Deputy) will just cover the corners of the white border.

DIAGRAM 6

Is the tab, which is fastened to the right side of collar. The top part of the left side is cut to follow the run of the right side, but a $\frac{1}{4}$ in. below the top edge. It is simply a piece of buckram covered with a smooth black material, such as satin or silk.

DIAGRAM 7.

The Lord Lieutenant's cuff, as will be seen, is made more elaborate than the Deputy's.

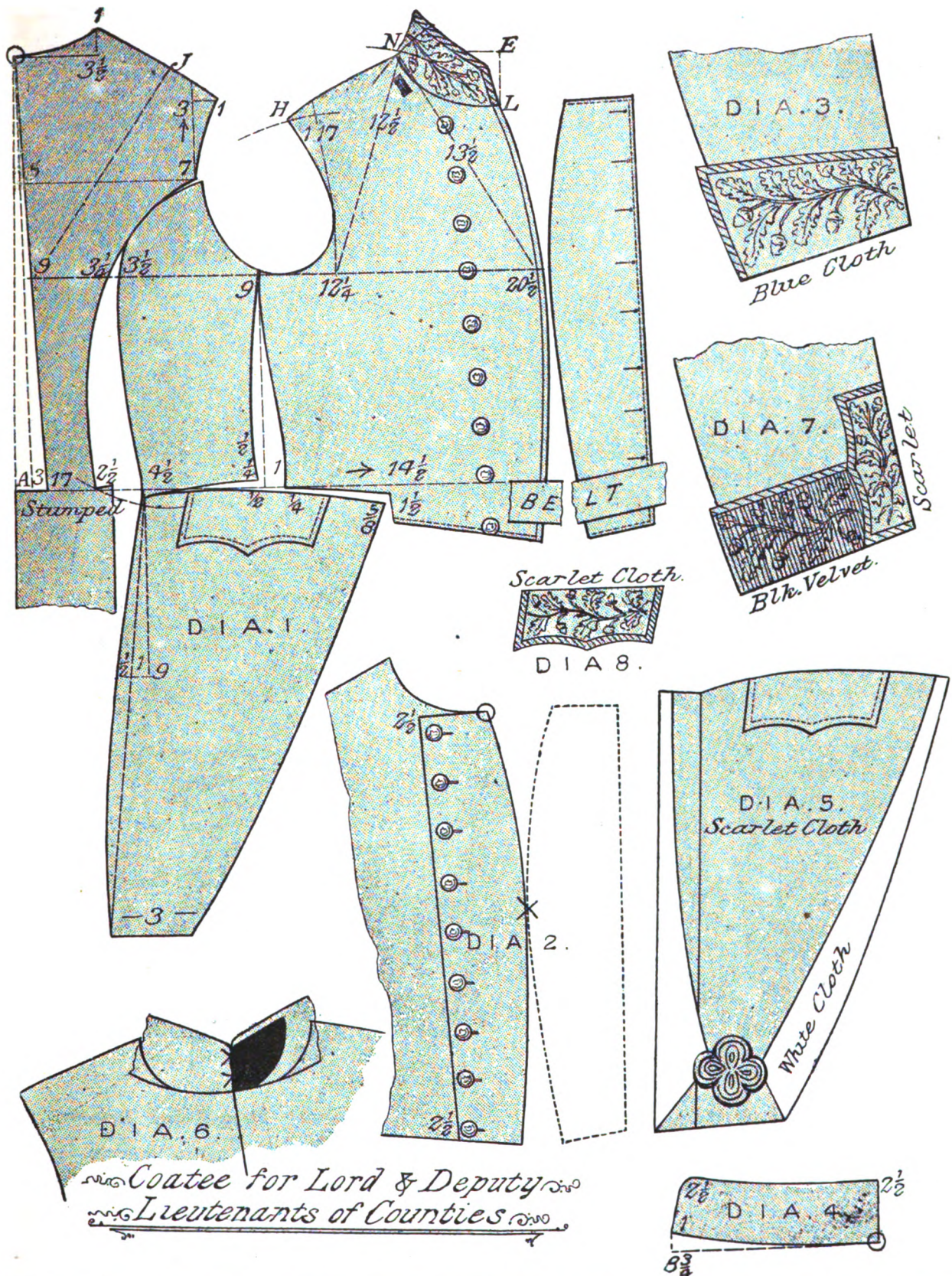
It is made from velvet, and is cut the same width all round, with a three-pointed flap of scarlet cloth trimmed with oak leaves, placed vertically up the forearm.

DIAGRAM 8.

Three-cornered for Lord Lieutenant. This is made from scarlet cloth edged with silver, and embroidered with oak leaves. No trimming whatever is placed on the flap for the Deputy Lieutenant.

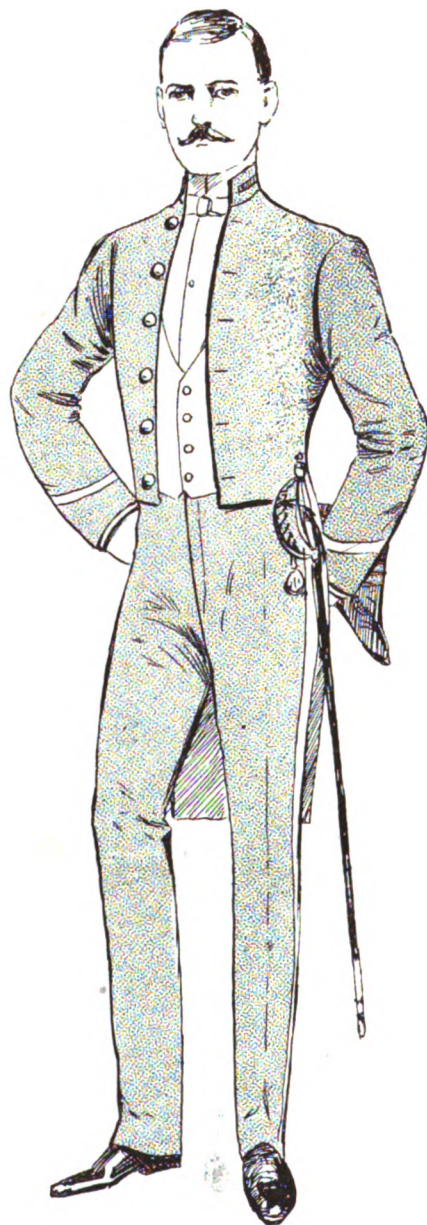
LIEUTENANT FOR THE CITY OF LONDON.

The D.B. coat worn by the Lieutenant for the City of London, is of the same pattern as illustrated for the County Lieutenant, but with a few distinctive emblems associated with the City of London. The old sash, gilt spurs and silver epaulettes are abolished. This pattern of dress came into force January 1st, 1903.



UNOFFICIAL COURT DRESS.

The Court Dress worn by the Lord Mayor of London and other places, Mayors, Sheriffs, etc., differs only from the Court Dress worn by other unofficial personages in that they wear lace bands and ruffles at neck and cuffs.

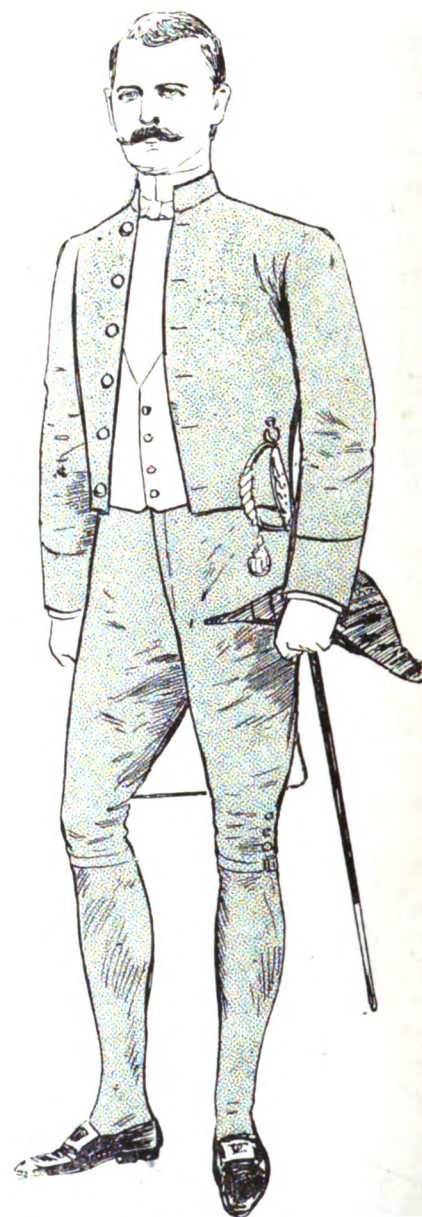
**Levee Dress.**

Highland gentlemen, but no others, may wear a Highland kilt with doublet of cloth or velvet, with Claymore and dirk, as a military uniform.

Three styles are in wear at present, known as the old and new styles, and the cloth Court dress. All new garments have to be made in the new style, but those having old style coats are allowed to wear them.

THE NEW STYLE. DIAGRAM 1.

Material, black silk velvet: Style, S-B. stand collar; fronts cut away, and are too small to button, but are furnished with six buttons on the right forepart, and six dummy holes on the left. Pointed flaps are put on

**Velvet Unofficial Dress.**

the hips in the style illustrated on Diagram 1; hip buttons behind, and one at the bottom of each pleat at back of skirt. The sleeves are finished with gauntlet cuffs; lined with silk throughout, generally white, but occasionally black is used. The buttons are of cut-steel.

The old style (Diagram 2) is very similar to the new, but has the fronts cut large enough to meet at breast

and fasten with hook and eye. There are seven buttons and blind holes up the fronts in place of six. The cuffs have three buttons on the top, and the flaps button under each point. There are also three buttons at each back pleat, one at top, one at bottom, and one in the middle. A wig-bag is attached to the top of the back.

CLOTH COURT DRESS. DIAS. 3 AND 4.

This is the same shape as the new style, and is generally called the levee dress.

Material: Faced cloth, either mulberry, claret or green. Other details as the new style. Diagram 1, but it has gold embroidery on the collar, cuffs, and pocket-flaps (see Diagrams 3 and 4).

The buttons are mounted with an Imperial Crown, and are gilt.

The trousers are finished with gold lace down the side-seams. The vest with this dress is white.

For Mourning: A black crepe band $3\frac{1}{4}$ inches wide is worn on the left sleeve above the elbow.

Royal Academicians have gilt buttons with crown and R.A. on them, instead of cut steel. The rest of the fittings being in harmony.

THE SYSTEM. DIAGRAM 1.

Draw line O 37.

O to 3 one-third depth of scye.

O to 9 depth of scye.

O to 17 natural waist length.

O to $18\frac{3}{4}$ fashion waist length.

O to 37 full length plus seams.

Draw lines at right angles to these points.

O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ in.

$2\frac{1}{2}$ to $\frac{3}{4}$, three-quarters inch.

2 inches below 3 measure off the width of back plus seams.

Curve out a quarter and draw shoulder-seam.

9 to $20\frac{1}{2}$ half chest plus $2\frac{1}{2}$ inches.

$20\frac{1}{2}$ to $12\frac{1}{2}$ the across chest.

From $12\frac{1}{2}$ sweep by the front shoulder less width of back neck.

Add 1 inch to this quantity and sweep from $20\frac{1}{2}$, and so find point C.

Measure from $\frac{1}{2}$ to A of the back.

Deduct this from the over-shoulder, and by the remainder sweep from $12\frac{1}{2}$ to find point B.

C to B is a trifle less than $\frac{3}{4}$ to $\frac{1}{4}$ of the back.

Shape the scye by these points.

THE SIDESEAMS.

The width of back scye and back waist are both one-eighteenth breast.

Draw a line from 2 to 17 at waist, and hollow side-seam $\frac{3}{4}$ on depth of scye line.

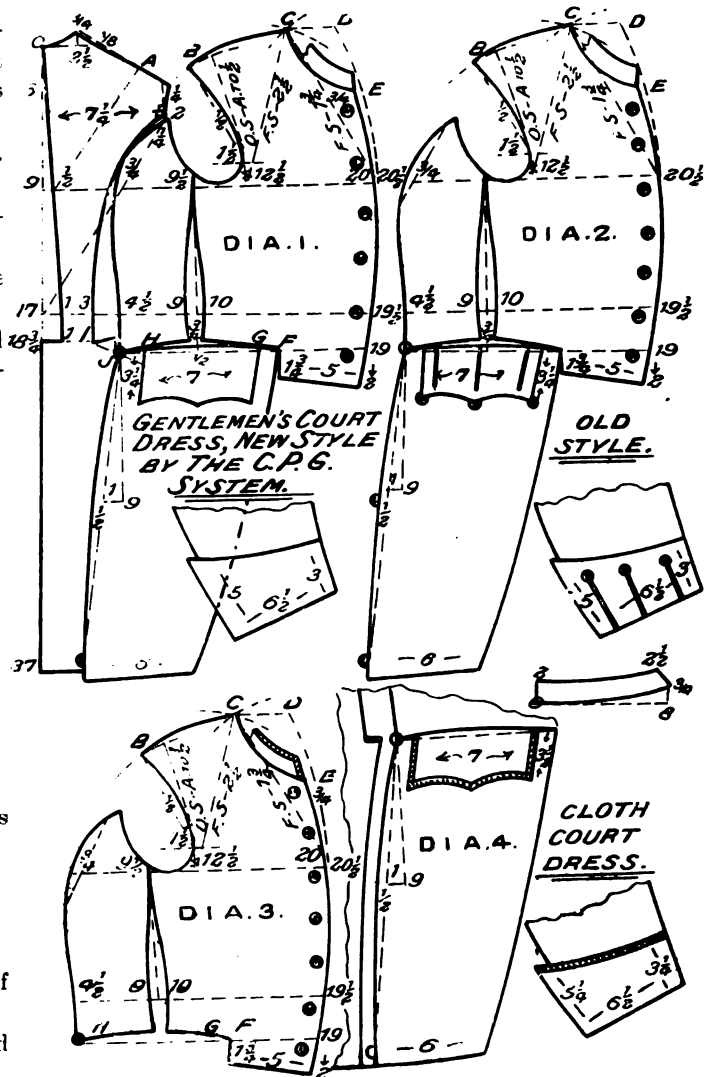
Take out $\frac{1}{4}$ in. at top and $1\frac{1}{2}$ in. at waist between back and sidebody.

Make 2 a pivot and sweep from I to J for the length of sidebody.

Square across from J, and hollow over the hips $\frac{3}{4}$ in.

Place the underarm-seam one-fourth of the breast from the back-seam, and take out 1 inch between 9 and 10.

Measure up the waist to the nett waist measure.



Mark back from $20\frac{1}{2}$ half-an-inch, and shape front as shown.

The breast line is drawn from D to $20\frac{1}{2}$.

C to D is one-twelfth the breast less $\frac{1}{2}$ in.

The bottom of the forepart is 2 inches below line, J, F.

The width from 19 to F is one-third the distance from 19 to J.

D to E is one-twelfth breast, and the sham collar is brought to the end of the neck.

THE SKIRT.

Square down from **J** to 9 nine inches.

9 to 1 one inch and draw line from **J** to bottom.

Add $\frac{1}{2}$ in. of round.

Make width of skirt at bottom about 6 inches, or let the total width of back skirt and skirt equal one-fourth waist.

Sleeve is cut as usual, with gauntlet cuff of the dimensions illustrated.

HINTS ON MAKING.

These garments, being the highest class of dress garments worn by civilians, demand that they should be made in the best style.

Velvet cannot be pressed in the ordinary way, or the pile would be crushed. It may, however, be pressed by turning the iron up, putting the press pad and the damp cloth on the top, and pressing the garment over the up-turned iron. Too much fulness must not be put on the hips, nor in the sleevehead, as there is no shrinking it away. The buttons put down the front should be plugged.

REMAINING DETAILS.

Vest.—Button four, with V-shape opening; buttons to match coat; material, white satin or black velvet.

Breeches of black velvet, close-fitting; three steel buttons at knee, and the bottoms finished with garter and steel buckle.

Hose.—Black silk.

Shoes.—Patent leather (black), steel buckles.

Hat.—Silk cocked hat with steel loop on a black silk cockade or rosette, or a black beaver.

Sword.—Steel hilt, black scabbard, steel mounting.

Sword-belt.—Black silk web with black velvet frog for the sword. This is worn under the waistcoat.

Gloves.—White.

Necktie.—White bow.

With the old style of Court dress, frills and ruffles were worn, but these are now dispensed with, except for those holding official positions, such as Aldermen, Mayors, Sheriffs, etc.

The overcoat usually worn is either an Inverness or a long full sac, made of black or dark colour cloth.

Either of these styles may be worn at Levees, Courts, and Evening State Parties.

NAVAL BODYCOATS.

The advantage of studying these specialities is not merely confined to the fascination it offers; it also enables the cutter who masters them to fill better positions, and obtain a consequent higher salary. The man who succeeds best in life is he who has some knowledge of every speciality, and is a thorough master of one or more.

Happily for the student of the special branch of tailoring we are now dealing with, positive regulations exist. The Admiralty publishes full particulars of all the details of Naval Uniform in "The Navy List," which is issued quarterly at 3s. In addition to this they publish a large book of beautiful illustrations, with complete instructions, 30s. (this can be obtained from the "Tailor and Cutter" Office). But they go even further than this, for at the Admiralty Offices, Whitehall, there are deposited specimen garments of all kinds, the Admiralty seal being in each case affixed to these, as a recognition that they are correct. The following information has been gained by a study of these resources.

THE OFFICERS OF H.M. NAVY

Are divided into two classes, the Military and the Civil. The latter include the medical officers, accountants, engineers, and naval instructors. In former years the military branch wore double-breasted coats, and the civil single-breasted ones. Now, however, "all coats are the same for commissioned officers," except the full dress coats of chief gunners, chief boatswains, and chief carpenters. The branches are now distinguished by the trimming on the cuffs, as follows: Military, by the circle formed by the upper row of lace; Medical, by scarlet cloth between the lace; Accountants, by white cloth between the lace; Engineers, by purple cloth between the lace; Naval Instructors by light blue cloth between the lace.

Lace of varying width is used for the cuffs of the full dress coat for the different classes and ranks, varying from $\frac{1}{4}$ in. to 2 inches wide, the lace being used more as a rank than a class distinction. Full particulars of this will be found in the Navy List, which reads as follows:

Ranks.	Cocked Hat & Shoulder Straps.	Trousers.	Collar.	Flaps on Skirt.	Slash on Sleeves.	Sleeves.
Flag Officer.....	Lace inches. 2	Lace inches. 1 $\frac{1}{2}$	Full Dress Coat, Embroidery, inches 2 Other Coats Lace, 1 $\frac{1}{4}$	Lace inches. 1 $\frac{1}{2}$	Embroidery according to shape of slash.	Lace inches. 1 $\frac{1}{2}$
Captains and Commanders	---	1 $\frac{1}{4}$	1 $\frac{1}{4}$	1 $\frac{1}{4}$	Lace.	1
Lieutenants		1 $\frac{1}{4}$	1	1	1	1
Sub-Lieutenants			1			
Warrant Officers, over 10 years' seniority						

As a general rule the same lace is used for both Civil and Military branches.

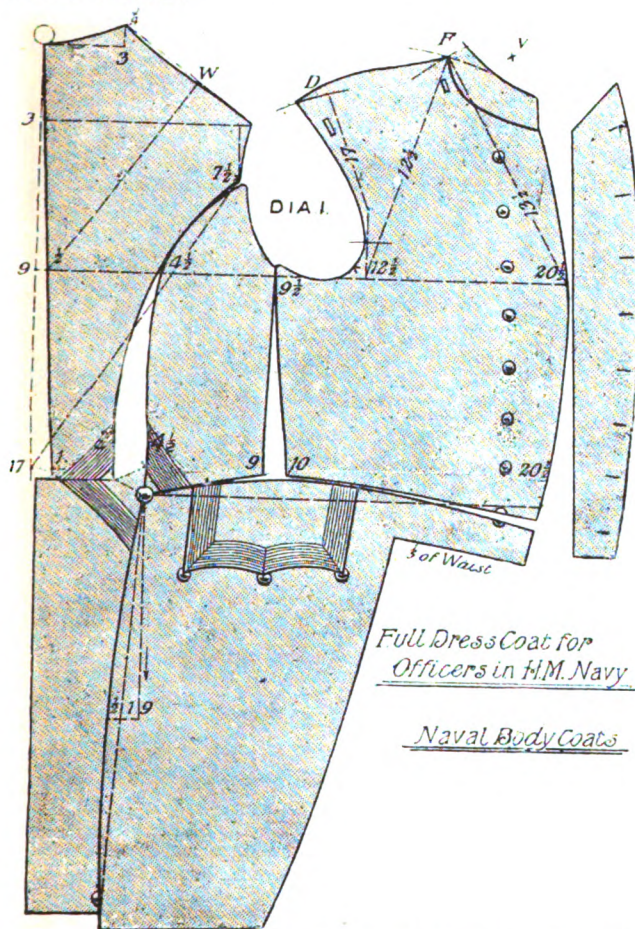
DIAGRAM OF FULL DRESS COAT.

(See Naval A.D.C., Page 74.)

As worn by the Admiral of the Fleet and a Captain, the full dress consists of a full dress coat, epaulettes, laced trousers, cocked hat, sword, full dress belt, decorations and medals.

The occasions for wearing these are:

- a.—Occasions of State at home and abroad.
- b.—When receiving the Sovereign or other crowned heads at home or abroad.
- c.—At ceremonies or entertainments when the senior officer present considers it desirable to do special honour to the occasion.



The special features of cut are illustrated on the diagram (see diagram Full Dress Coat).

As will be seen, this is a double-breasted coat, buttoning to the throat with stand collar, and fastened up the front with eight buttons in each row. The regular distance for the buttons to be apart is three inches. The tail of the skirt begins one-fifth of the waist from front edge. The skirt is lined with white kerseymeré; one button is put at the bottom of each pleat, and two on the waist-seam; the regulation distance between these buttons is $4\frac{1}{2}$ inches. Pointed flaps are put on the hips, and three buttons under them.

This garment being worn with a belt, it is necessary to cut it especially close-fitting round the waist, one inch being ample to allow for making-up. The different

widths of lace for the various ranks may be gathered from the table previously given.

The exception to this full dress is in the case of chief gunners, boatswains, carpenters and warrant officers. The principal variation is that it has a fall collar and turn. The cuffs are round, with three buttons, and notched holes of twist, pointed flaps with holes of twist, or Russia braid. Buttons under the flaps, as for other officers, but it has three buttons behind in the place of two. The cloth of both of these is blue.

COLLAR OF FULL DRESS COAT.

For all Commissioned Officers, except Chief Gunners, Chief boatswains, and Chief Carpenters.—White cloth, the front edges slightly sloped, and fitted with a black silk tongue to cover the space between them; fastened at the bottom with one hook and eye.

To be trimmed with gold lace according to rank, namely:

Flag Officers: Gold embroidered oak leaf pattern on edge; white cloth piping at top 2 inches high, corners slightly rounded.

Captains and Commanders: $\frac{1}{4}$ in. top and front edges, $\frac{1}{2}$ in. lower edge.

Lieutenants and sub-Lieutenants: 1 inch top and front edges, $\frac{1}{2}$ in. lower edge.

Not less than $\frac{1}{4}$ in. of white to show between the upper and the lower lace. If necessary, the lower lace may be partly on the coat.

CUFFS OF FULL DRESS COAT.

For all Commissioned Officers, except Chief Gunners, Chief boatswains, and Chief Carpenters.—Blue cuffs, with a white pointed slash with three buttons, and rows of distinction lace or embroidery, according to rank; the dimensions of the slash are: 1 inches high at the points, $6\frac{1}{2}$ inches at the seam, and $2\frac{1}{2}$ inches wide at the centre.

For Flag Officers and Commodores of the 1st Class, to be embroidered in oak-leaf pattern in gold without edging.

For other Officers the outside edge of the slash bound with gold lace according to rank, namely:

Commodore, 2nd Class, Captains and Commanders, $\frac{3}{4}$ in. wide. Lieutenants and sub-Lieutenants, $\frac{1}{2}$ in. wide.

Rows of distinction lace:

For Flag Officers and Commodores of the 1st Class, a band of $\frac{1}{4}$ in. lace round the cuff, with rows of five-eighths of an inch distinction lace round the sleeve above the cuff, according to rank, viz.:

Admiral of the Fleet, 4 rows.

Admiral, 3 rows.

Vice-Admiral, 2 rows.

Rear-Admiral and Commodore, 1st Class, 1 row.

The upper row to form a circle 2 inches in diameter, in the centre of the upper sleeve.

For Commodore, 2nd Class.—A band of $\frac{1}{4}$ in. lace round the cuffs, and a circle $\frac{1}{4}$ in. in diameter formed of half-inch distinction lace above it.

For Captains, 4 rows of $\frac{1}{4}$ in. lace.

For Commanders, 3 rows of $\frac{1}{4}$ in. lace.

For Lieutenant over eight years' seniority, 2 rows of $\frac{1}{4}$ in. lace, with a row of $\frac{1}{4}$ in. lace between them.

For Lieutenant under eight years' seniority, 2 rows of $\frac{1}{4}$ in. lace.

For sub-Lieutenant, 1 row of $\frac{1}{4}$ in. lace.

For Chief Gunners and Chief Boatswains, 1 row of $\frac{1}{4}$ in. lace.

For Gunners and Boatswains over ten years' seniority, 1 row of $\frac{1}{4}$ in. lace.

The upper row to form a circle $\frac{1}{4}$ in. in diameter in the middle of the sleeve.

For Officers of the Civil Branch.—The cuffs will have the same number of rows as those of officers of the corresponding rank in the Military branch, but the upper row will be straight instead of being formed in a circle, and the space between the rows will be coloured cloth according to branch.

Assistant Paymasters of six years' seniority, 1 row of $\frac{1}{4}$ in. lace above 1 row of $\frac{1}{4}$ in. lace.

Engineers under six years' seniority, ditto.

The space between each row of distinction lace to be $\frac{1}{4}$ in.

NAVAL CUFFS.

Numbers 1 to 39 illustrate the full dress cuffs worn by officers in his Majesty's Navy.

Numbers 1 to 14 are worn by the Military branch of the Navy.

No. 1 as worn by Admiral of the Fleet.

No. 2 as worn by Admiral.

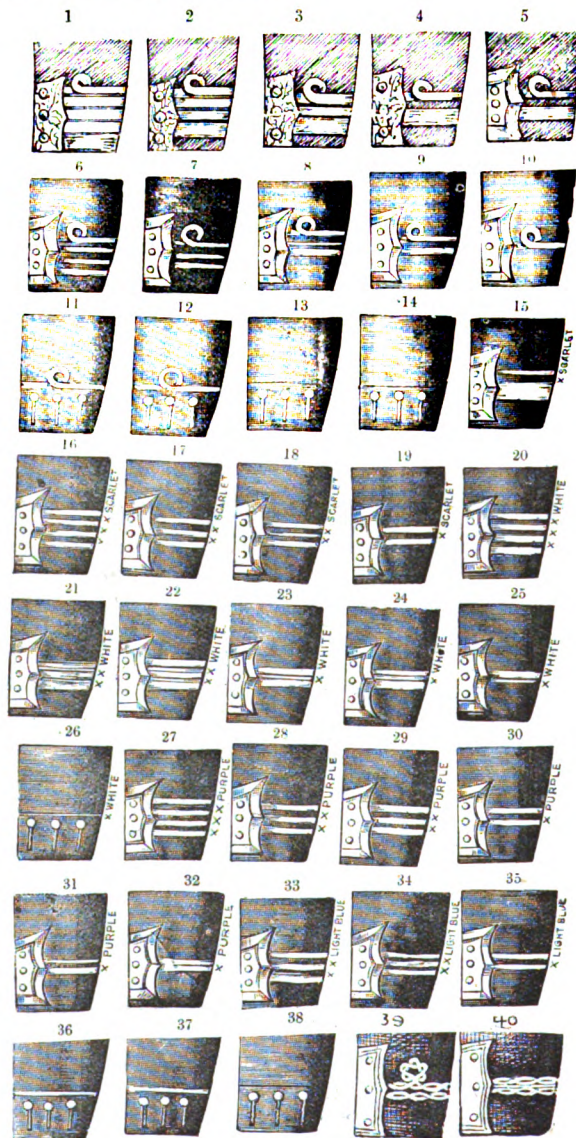
No. 3 as worn by vice-Admiral.

No. 4 as worn by Rear-Admiral and Commodore, 1st Class.

No. 5 as worn by Commodore, 2nd Class.

No. 6 as worn by Captain.

No. 7 as worn by Commander.



Naval Cuffs.

No. 8, as worn by Lieutenant over eight years.

No. 9 as worn by Lieutenant under eight years.

No. 10 as worn by sub-Lieutenant.

No. 11 as worn by Chief Gunner and Chief Boatswain.

No. 12 as worn by Gunner and Boatswain over ten years.

No. 13 as worn by Gunner and Boatswain under ten years.

No. 14 as worn by Midshipman.

Nos. 15 to 38 as worn by the Civil branch.

Nos. 15 to 19 are worn by Medical Officers.

No. 15 as worn by Inspector-General of Hospitals.

No. 16 as worn by Deputy-Inspector-General of Hospitals.

No. 17 as worn by Fleet Surgeon.

No. 18 as worn by Staff Surgeon.

No. 19 as worn by Surgeon.

Nos. 20 to 27 are worn by Accountant Officers.

No. 20 as worn by Paymaster-in-Chief.

No. 21 as worn by Fleet Paymaster.

No. 22 as worn by Staff Paymaster and Paymaster.

No. 23 as worn by Assistant Paymaster of 12 years.

No. 24 as worn by Assistant Paymaster of 6 years.

No. 25 as worn by Assistant Paymaster under 6 years.

No. 26 as worn by Clerk and Assistant Clerk.

Nos. 27 to 32 are worn by Engineer Officers.

No. 27 as worn by Chief Inspector of Machinery and Inspector.

No. 28 as worn by Fleet Engineers.

No. 29 as worn by Staff Engineer and Chief Engineer.

No. 30 as worn by Engineer of six years.

No. 31 as worn by Engineers under six years.

No. 32 as worn by Assistant Engineers.

Nos. 33 to 36 are worn by Naval Instruction Officers.

No. 33 as worn by Naval Instructor of 15 years.

No. 34 as worn by Naval Instructor over 8 years.

No. 35 as worn by Naval Instructor under eight years.

Nos. 36 to 38 are worn by Carpenters.

No. 36 as worn by Chief Carpenter.

No. 37 as worn by Carpenter of ten years.

No. 38 as worn by Carpenter.

No. 39 as worn by R.N.R. Military branch.

No. 40 as worn by R.N.R. Civil branch.

The foregoing is the detailed list of officers' rank for each cuff. The crosses and colours at side of cuffs indicate the number of stripes and colour of velvet or cloth where such are worn.

The cuffs for undress wear are the same as these, but minus the pointed slash, which, in the case of the full-dress cuff, comes at the forearm.

The Civil branch is subdivided into Medical, Engineering, and Clerical. The Medical have scarlet cloth put between the gold lace on cuffs. The Engineers have purple cloth between the lace, and the Clerks, etc., have white cloth. The Naval Instructor has light blue in the same way.

The Royal Naval Reserve have a special series of distinctive marks, and the illustrations in the preceding column are reproduced from the book published by the Admiralty, whose kind permission we desire to acknowledge.

EPAULETTES.

For convenience in describing the epaulette, reference is made to its several parts, viz., the strap, the crescent, the bullion, and the devices.

STRAPS.

For Admiral of the Fleet.—Gold lace, embroidered with gold oak leaf and acorns, with pearl crescent and edging of gold.

For all other Commissioned Officers of the Military Branch.—Plain gold lace, with pearl crescent and edging of gold.

For the Civil Branch.—Gold lace, but the edging to be of silver, $\frac{1}{4}$ in. wide, continued round inside the crescent, and outside below it.

GOLD BULLIONS.

Officers of Flag Rank.—A double row of loose dead and bright bullions, 3 inches deep; the outer row to have 20 bullions, $1\frac{1}{2}$ in. in circumference; the inner row has 19 bullions, $27\frac{1}{2}$ in. in circumference.

Commodores and Captains.—A double row of bright bullions, 3 inches deep; the outer row to have 22 bullions, $1\frac{1}{2}$ in. in circumference; the inner row to have 21 bullions, $27\frac{1}{2}$ in. in circumference.

Commanders and Lieutenants.—A double row of bright bullions, $2\frac{3}{4}$ inches deep; the outer row to have 20 bullions $1\frac{1}{2}$ in. in circumference; the inner row to have 19 bullions, $23\frac{1}{2}$ in. in circumference.

Sub-Lieutenants and Officers of corresponding rank.—Epaulette straps only, no bullions.

Officers of the Civil branch, the same according to relative ranks.

DEVICES.

The devices are: Crowns; crossed batons in a wreath of laurel; cross baton and sword; stars of two sizes, large* and small, the former 2 inches, the latter 1½ in. in diameter; anchor and chain cable; and crossed anchors. The devices for the Military branch are in silver; those for the Civil branch in gold picked out with silver. To be placed on the strap according to pattern.

The Epaulette devices of the several ranks are as follows:

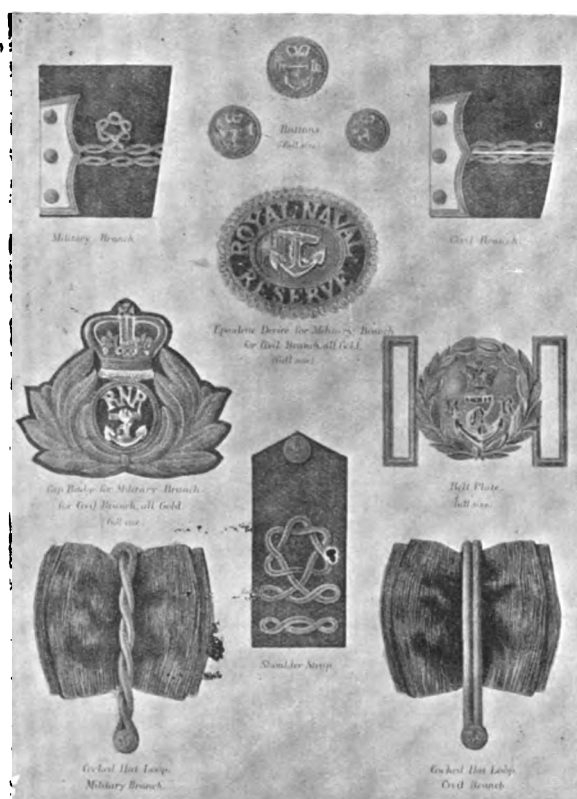
Admiral of the Fleet (Fig. A).—A crown, crossed batons surrounded by a wreath of laurel.

Admiral (Fig. B).—A crown, crossed sword and baton, three stars.

Vice-Admiral.—A crown, crossed sword and baton, two stars.

Rear-Admiral.—A crown, crossed sword and baton, one large star.

Commodores and Captains over three years' seniority. (Fig. C).—A crown, two stars, an anchor and chain cable.



R.N.R. Distinction Marks.

Captain under three years' seniority (Fig. D).—A crown, one star, an anchor and chain cable.

Commander (Fig. E).—A crown, an anchor and chain cable.

Lieutenant over 8 years' seniority (Fig. F).—One star, an anchor and chain cable.

Lieutenant under eight years' seniority, and sub-Lieutenant (Fig. G).—An anchor and chain cable.

Officers of the Navigating Branch will wear crossed anchors without cables instead of the anchor and chain cable; in other respects the devices will be the same as the above, according to rank.

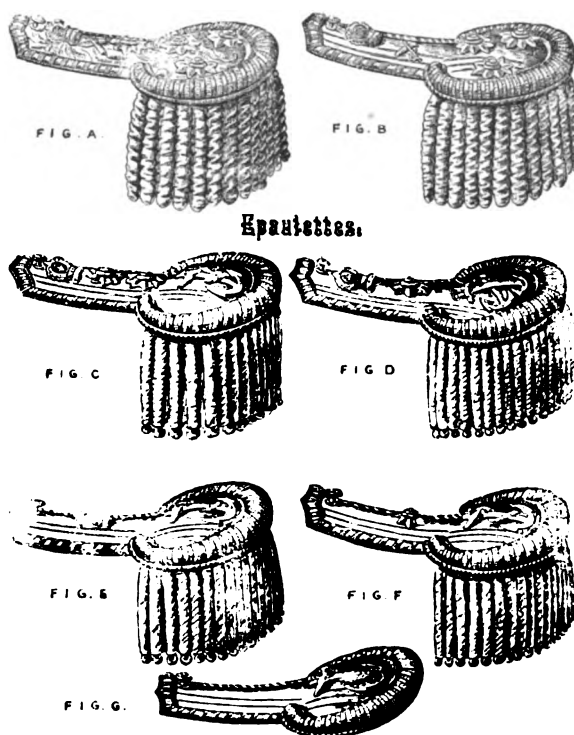
*For Rear-Admiral and Inspectors-General of Hospitals and Fleets.

Inspector-General of Hospitals and Fleets.—A crown, one small star and a large star.

Other Officers of the Civil Branch.—The same devices as the corresponding ranks in the Military branch, except that a star will be worn instead of the anchor and chain cable.

AIGULETTES.

For the Admiral of the Fleet.—Of gold wire basket cord, ¼ in. thick, and consists of two single plaits of cord and two cord loops, starting from each end of the plait; at the termination of the plaits there are a few inches of plain cord ending in netted heads and gilt embossed metal tags. The plait and cord are joined together with blue cloth about 1½ in. wide, in which is a buttonhole to allow of the aigulette being fastened to the brass slide of the epaulette. The long cord is looped up on the top or front cord, the front cord and short and long plaits are fastened together, and a small gold braid loop is fixed thereon to attach to the top button on the right breast of coat. The aigulette is worn on the right shoulder, the arm being passed



through between front plait and cord, and the back or long plait and cord.

For Aides-de-Camp to the King.—Dress: The same as for Admiral of the Fleet, except that gold gimp cord 13-40 in. in diameter is used, instead of wire basket cord ¼ in. thick.

Undress: As above, but of cord 10-40 in. thick, and fitted with plaited shoulder-strap; it is fastened to the shoulder in a similar manner to the epaulette.

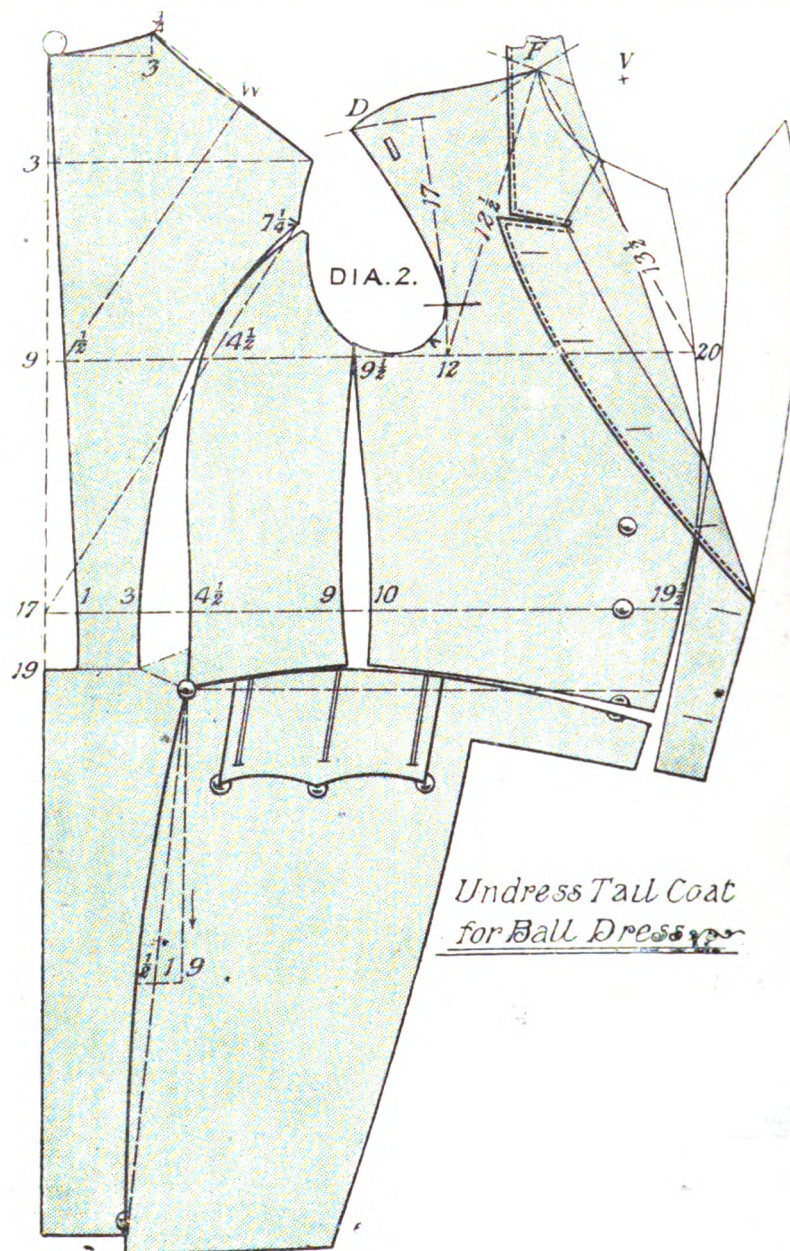
For Captain of the Fleet, Chief of Staff, Flag Captains, Flag Lieutenants, and Secretaries to Flag Officers and commodores.—Of similar pattern to that for Aide-de-Camp to the King, but it is of gold and blue cord, 8-40 in. thick; and the gilt metal tags are of special design, mounted with silver metal anchors. The aigulette is attached to the coat with a blue cloth shoulder-strap, and fastened to it in a similar manner to that of an epaulette.

NOTE.—The aigulette to be fastened to the top button on the same side of the coat as that upon which it is worn. This applies to all coats.

THE UNDRESS TAIL COAT.

The Ball Dress is the next type dealt with. This consists of undress tail coat, epaulettes, laced trousers, white waistcoat, miniatures, ribbons and medals.

usual. The sleeves laced as for full dress, but omitting the slash; the shoulders fitted for epaulettes. In the matter of epaulettes, great advance has been made in recent years. Formerly, eyelet holes were worked, now strips of metal are arranged in a way that simplifies



The occasions on which this is worn are official public balls, dinners and evening receptions. The trimming on the cuffs is slightly varied from the full dress, the slash being omitted from the forearm.

This is really an ordinary civilian's dress coat, with the addition of epaulettes, flaps, lace and naval buttons. It is made from blue cloth, with six buttons in each row, four holes in the turn and two below; pointed flaps on the hips with three notched holes of black twist or Russia braid, buttons under each point, one button at the bottom of each pleat, and two at the waist-seam, as

them very much. The best guide to find the position for these is to put the coat on someone, and fix them just on the top of the shoulder.

For midshipmen over 18 years of age, the collar has a white turn-back on each side, 2 inches long, with a notched hole of white twist $1\frac{1}{2}$ in. long, and a corresponding button; three buttons and notched holes at cuff.

For clerks, a row of white cloth $\frac{1}{4}$ in. wide is added to the cuff; in other details as for midshipmen. Midshipmen under 18 years of age are not allowed this coat.



Frock Coat with Epaulettes

Ball or Undress Tail Coat Suit.

Dress for Captain.

For Paymaster-in-Chief.

Plate 20.

THE FROCK COAT.

(See Figure on Page 95.)

The semi-dress of the naval officer is in two styles: the one termed the Frock Coat dress, and the Frock Coat dress with epaulettes. The latter consists of Frock Coat, epaulettes, morning vest, plain trousers (blue or white), cocked hat, sword, undress belt, ribbons of decorations and medals, stars of orders. The occasions for wearing these are as follows:

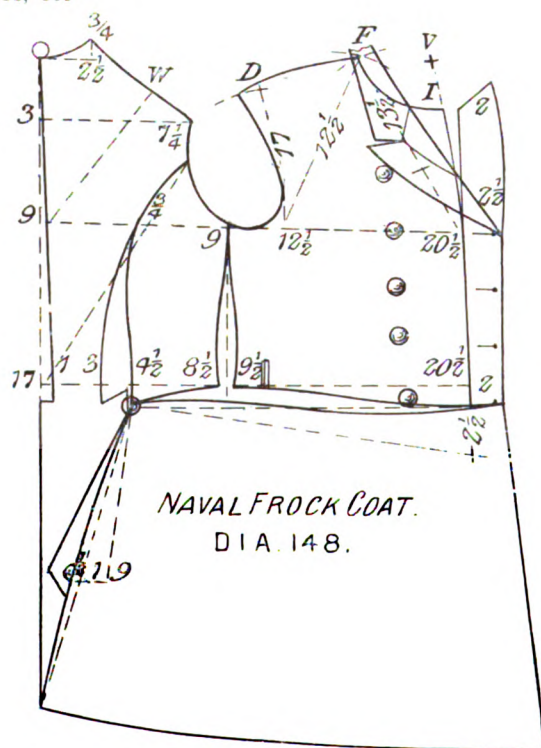
a.—When receiving their Royal Highnesses the Prince and Princess of Wales, heirs to thrones, or other members of English and foreign royal families; at ports at home and abroad, the masthead flags being hoisted.

b.—Courts Martial.

c.—Funerals.

d.—Boarding foreign ships of war.

e.—Exchanging visits of ceremony with foreign of ficers, etc.



f.—Occasions of duty when the plain Frock Coat is not deemed sufficient.

Frock Coat Dress is the same as the last without the epaulettes and stars of orders, the cap taking the place of the cocked hat. It is used on the following occasions:

a.—When receiving the Prince and Princess of Wales, or similar personages, the masthead flags not being hoisted.

b.—Divisions on Sunday.

c.—Inspections by senior officer.

d.—Visit to senior officer.

e.—Attending examinations, surveys at hospitals.

f.—Officer of the guard.

g.—Ordinary occasions of duty or ceremony on shore.

h.—Officers wearing uniform on leave in the day time. Receptions in the day time.

i.—Sunday in harbour after division.

j.—Officer of the watch in harbour.

This garment is worn by all officers and midshipmen, naval cadets, and assistant clerks.

As regards the cutting of this coat (see diagram of Frock Coat), it is very much the same as an ordinary double-breasted Frock. It is made from blue cloth, has an ordinary collar and turn, cut for six buttons, but only has five buttons on each breast, and is made to button four; the width of lapel at fourth button to be 3 inches, tapering to 2 1/4 at the waist-seam. Being worn with a belt, only 1 inch is allowed over the waist measure for making up. Usual buttons on hip, and also a side edge extending half way down the skirt with one button on the bottom. The regulation length is 38 for an officer 5ft. 9in., varying 1/4 in. for every inch of variation in height. A hook is placed on the hip for the belt. The lining is of black silk. Cuffs are the same as full dress, but without slash. Shoulders are fitted for epaulettes, the fittings being covered with cloth.

For Midshipmen, the mess jacket is made S.B. with seven buttons, and other details as previously described. Clerks wear this dress with collar and turn. The regulations for Chaplains are as follows:

On board his ship, and on all occasions when the officers of the ship are ordered to appear in uniform, a Chaplain shall wear a clerical collar or stock, or a collar and white tie, and shall be dressed in other respects in such a manner as shall clearly indicate his profession.

On all occasions when officers are required to appear in Frock Coat, the Chaplain's dress shall be a black cloth Frock Coat and waistcoat, and trousers which are either black or of a dark mixture.

A Chaplain shall also wear on board his ship a black clerical felt hat or college cap; and when attending on shore with officers in uniform, he shall wear either the former or a tall black silk hat.

MESS DRESS.

This consists of jacket, evening vest, laced trousers, miniature decorations and medals or ribbons of decorations and medals.

The occasions on which it is worn are:

a.—Dinners at the tables of officers, except when ball dress is ordered.

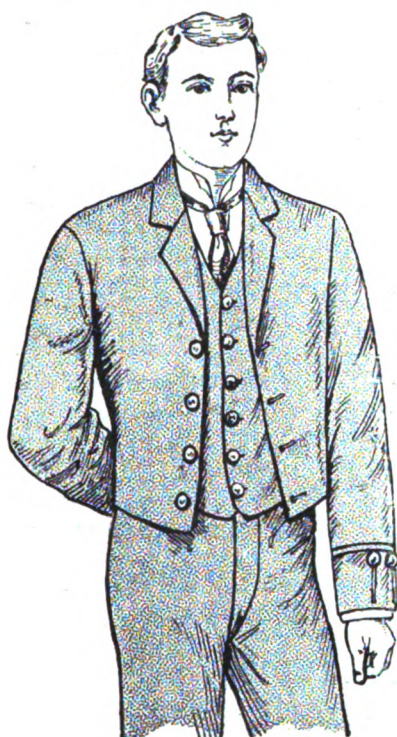
b.—Evening dances ashore and afloat.

c.—Dinners at a military mess, and entertainments given by military officers when they appear in mess dress.

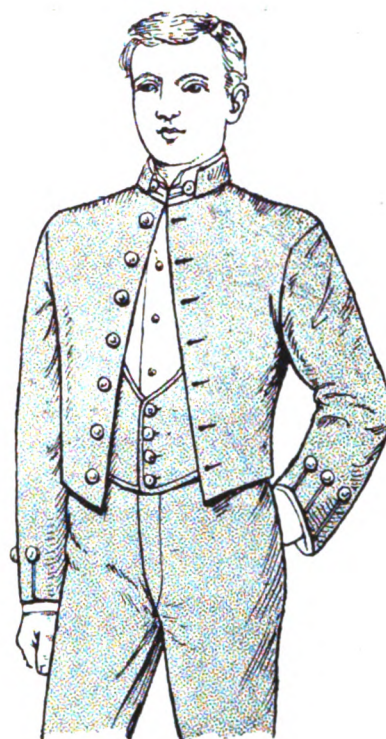
A variation of this dress is termed the Mess Undress (see Figure on page 98). It consists of jacket, evening vest, blue trousers plain, ribbons of decorations and medals, or ribbons of miniature decorations and medals.

The occasions on which this dress is worn are:

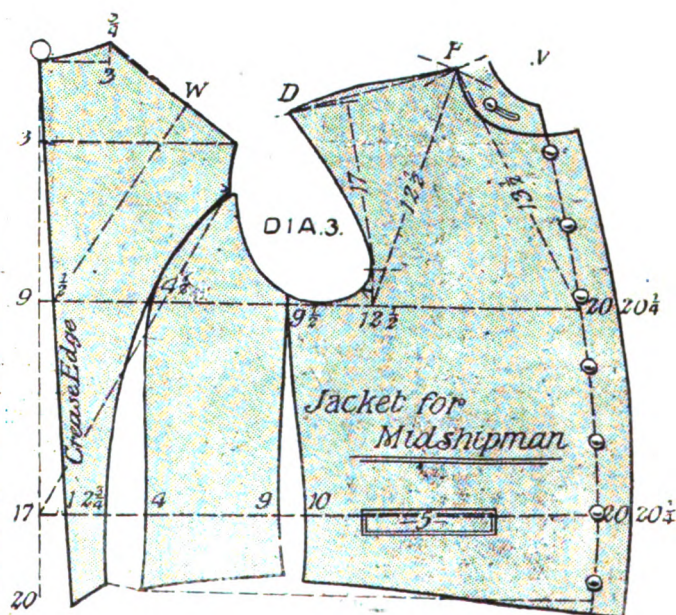
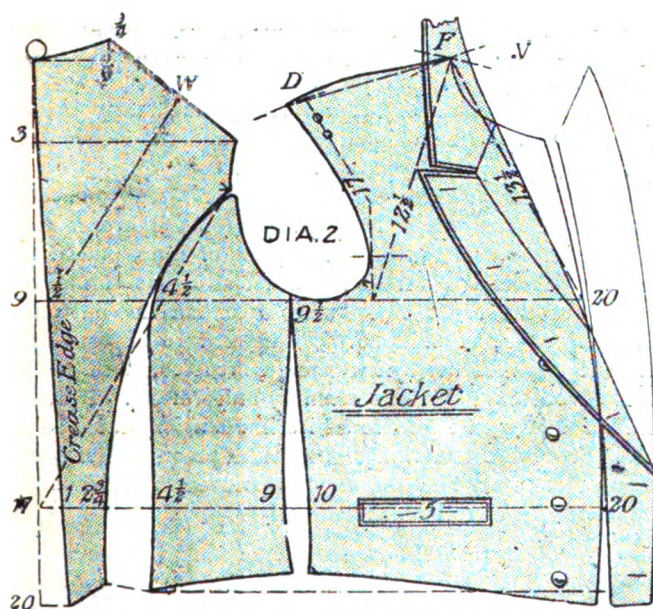
a.—Dinners at sea, at the table of Flag Officer, and in harbour when guests are not entertained.



*Clerk & Ass^t Clerk
(Morning Dress)*



*Midshipman
(Evening Dress)*



b.—dinner at the tables of Captains or Officer in command, ward-room and guard-room messes.

c.—Dinners at the messes of the Royal Naval Colleges, barracks and medical establishments.

DIAGRAM OF MESS DRESS. DIAGRAM 2.

This diagram will give a good idea of the style of garment. A mess jacket is double-breasted, six holes



Naval Mess Undress (White.)

up each front, four in the turn and two below, padded collar and turn. It is slightly hollowed up over the hips, and the peak behind is slightly rounded. Two pockets with welts at the sides. The sleeves laced as in full dress, but omitting the slash.

The small diagram on this plate shows the undress jacket; this is made from white linen, and has a roll collar.

A Chaplain's ordinary mess dress shall be a clerical Court Coat, a waistcoat, and trousers, all of black cloth; but in the evening, when officers wear full dress or ball dress, the waistcoat shall be a black silk cassock one, and instead of trousers shall be worn black cloth knee breeches, with black silk stockings and patent leather shoes, with silver or plated buckles.

When white dress is worn by officers, a Chaplain may (if he please) wear plain white tunic and white trousers.

The regulations for the Royal Naval Reserve are as follows:

Officers of the Royal Naval Reserve are to wear the same uniforms as officers of corresponding rank in the Royal Navy, with the following exceptions, viz.: Instead of each stripe of $\frac{1}{2}$ in. lace round the sleeve of the coat, there is to be a stripe formed of two waved lines of $\frac{1}{4}$ in. gold braid, intersecting each other, so as to form bands $\frac{1}{2}$ in. wide, the blue cloth to show between the curves.

The buttons to be of the Royal Naval pattern, with the letters, "R.N.R.", in old English characters, across the anchor.

Instead of the anchor on the epaulettes and shoulder straps respectively, there is to be a badge, consisting of a silver anchor in the centre, surrounded with the words "Royal Naval Reserve," embroidered in gold.

Instead of the bullion loop on the cocked hats, the loop to be formed of two gold braids, twisted the same as for coat sleeves.

The Engineers' Department are to be distinguished by purple velvet stripes, $\frac{1}{4}$ in. wide, between the gold braid waved lines round the sleeves of the coat.

The Paymasters' Department are to be distinguished by white velvet stripes, $\frac{1}{4}$ in. wide, between the gold braid waved lines round the sleeve of the coat.

Assistant-Paymasters are to wear immediately below the one waved line of gold braid round the sleeves of the coat a stripe of $\frac{1}{4}$ in. white velvet.

Midshipmen are to wear a double-breasted jacket of blue cloth, with the R.N.R. buttons on the breast and cuffs, each row of buttons to consist of nine, placed in threes. Distinctive marks at each end of the collars to be a buttonhole of blue twist with R.N.R. buttons. Trousers to be of blue cloth; waistcoat to be of white or blue cloth, or kerseymere, single-breasted, with small R.N.R. buttons; cap, the ordinary uniform cap with the R.N.R. badge; a sword to be worn when appointed to a ship for a year's training, but Midshipmen will not be required to wear a sword when appointed to H.M. ships for short periods or when on drill.

MILITARY GARMENTS.

As these are a speciality fully dealt with in a separate part of the "C.P.G.," we have omitted them from the present part, thinking it better for those who wish to study this great subject to procure this part rather than for us to increase the price of the present volume by unduly enlarging it.

CLERICAL COATS.

THE S.B. FROCK. PLATE 22.

Talking the other day to a well-known clerical tailor of the peculiarities of that class of customer, he said: "If you wish to succeed as a clerical tailor, you must be possessed of unlimited patience, for you will frequently have to listen to firstly, secondly, thirdly, and finally on the special features to be infused in the garment for which the order is being taken." There can be no doubt clergymen are amongst the most fastidious customers the tailor has to cater for. Although the special features of the Clerical Frock may seem so plain that they do not admit of much variety, yet the height of the collar, the opening in front, the angle at which the collar recedes at the front, are just a few of the items of variation; and when we add that the gentleman above referred to showed us a pattern book of over eighty different patterns of stand collars, it will be seen that indeed there are some hair-splitting differences to be provided for; so that it must not be inferred the clerical tailor has an easy time of it. Oh no! He has quite as many troubles as the ordinary tailor, and perhaps just a few more. There is very little scope left for the tailor's individual taste, for, apart altogether from fit, there are details which must be carried out with the utmost accuracy. The details vary, of course, for different classes, so that the tailor has to find out not only whether his customer is rich or poor, but also whether he is High Church or Low Church, whether he is an ordinary clerical or a dignitary, as there are distinctive differences in their dress. There is one point that must not be lost sight of in dealing with all garments of this class, viz., that a S.B. Frock Coat with stand collar has a tendency to make the wearer appear narrow-chested, so that care must be exercised to avoid this as much as possible.

THE PECULIARITIES OF CLERGYMEN.

As regards their figure, first there is a tendency to corpulency—we believe it will be found that quite four-fifths of them are inclined to be corpulent. This may arise from sedentary habits, or it may be the contented mind they possess (?) which is a continual feast. Be that as it may, the fact remains the same. The next peculiarity we have noticed is a slight stoop, a kind of head forward, which must not be overlooked; whilst there is the third feature which, though it has been told to the trade again and again, is nevertheless a point not to be overlooked, viz., the use of their arms when preaching. We believe one celebrated orator undertook to make as much impression on his audience with his hands visible and his face hid, as a rival did with his face in view but his hands hid. Whether he succeeded or not we cannot say, but doubtless many clergymen use their hands very much, with wonderfully good effect, too. The moral of this for the tailor is, to use special care to prevent the scye being too deep, as the effect of a too deep



S.B. Clerical Frock Coat.

seve when the arms are lifted is anything but comfortable or artistic, so that in all clerical coats a too deep seve is to be avoided.

IN CUTTING.

All these features have to be noticed, and we have endeavoured to embody them in diagram on Plate 29, which also shows the usual amount of opening at I, generally about 2 or $2\frac{1}{2}$ inches, but may be varied according to taste; clergymen, as a rule, however, like to adhere to the regular style, being of a somewhat conservative turn of mind. In order to get the buttons exactly down the centre of front, it will be necessary to allow only about $\frac{3}{4}$ in. on the buttonhole side, and $1\frac{1}{2}$ in. on the button side, when the eye of the hole will come exactly on the breast line of the one forepart, and the buttons on the breast line of the other. This is especially important at the top, so that the button may come exactly in the centre of the opening. The skirts are made long and fairly close-fitting. In the diagram we have been obliged to make the skirt short, on account of the size of the diagram plate, but our readers can easily extend to any length. As will be noticed, we have come down from E to C 2 inches, by which to get the angle to square A 9, the run of front being found by coming down from A to B also 2 inches, and squaring from E B to H. The length is extended to measure, making A G and E H equal.

THE SPECIAL FEATURE

Of the Clerical Frock is its plainness. The collar of the coat must harmonise with the customer's ideas in relation to the linen collar he is wearing, and it will be necessary when trying the coat on, to get the customer to put on the usual collar he wears, as it is essential that the white linen should show an equal quantity all the way round. These coats are seldom worn buttoned more than one at the top, and should really be made to keep their place on the figure when worn unbuttoned. To meet this, some tailors cut an advanced (or what some would call a straight) neckpoint; but we see no special reason for any exception to be made in this way; true, care must be taken to get the neck the right size, but this can be done without interfering with the usual location of the neckpoint. Further, there is the same prominence of the chest to be provided for, and even more provision being necessary for the pockets in the breast, of which there are often two.

In introducing this garment we hinted at

VARIATIONS IN DETAILS

For the different ranks, if we may so term the various stations in the Church. The principal difference between a Frock Coat for a dignitary and an ordinary clergyman, is in the buttons. The ordinary number up the front is six, but a dean or bishop usually has seven. The arrangement of buttons on the cuff is also different. The dignitary usually has three buttons placed across

the cuff, as is usual with some naval garments. But, apart from any variation for rank, there is the deviation for personal taste. Take, for instance, the matter of collars: not only are there the variety of stand collars we have previously noticed, but there are turn-down collars, such as the Prussian and Panteen, which find a certain number of supporters. Then, again, in the matter of length; some, especially the High Church party, like them long; others, comparatively short; and though the general length would be about the bend of the knee, this may be varied to taste of the wearer.

MATERIALS MOSTLY USED.

Superfine broadcloth was the material exclusively used for these garments, till a few years ago some of the enterprising firms of clerical tailors introduced their clerical serge, which had the great advantage of being cheap and wearing well. At the present time, vicunas, serges, diagonals, and superfines are all used. The latter material is naturally preferred by the more elderly clergy, whilst the three former, and especially black serges and vicunas that are not too rough, are preferred by the younger men. The general style of edge for the superfine is bluff, and for the serges, vicunas, and worsteds, a single-stitched edge; such ornamentation as binding or fancy button being altogether out of place on garments of this class, everything being kept as plain as possible.

The Clerical Dress Coat has been fully described on page 79.

LIVERY BODY-COATS.

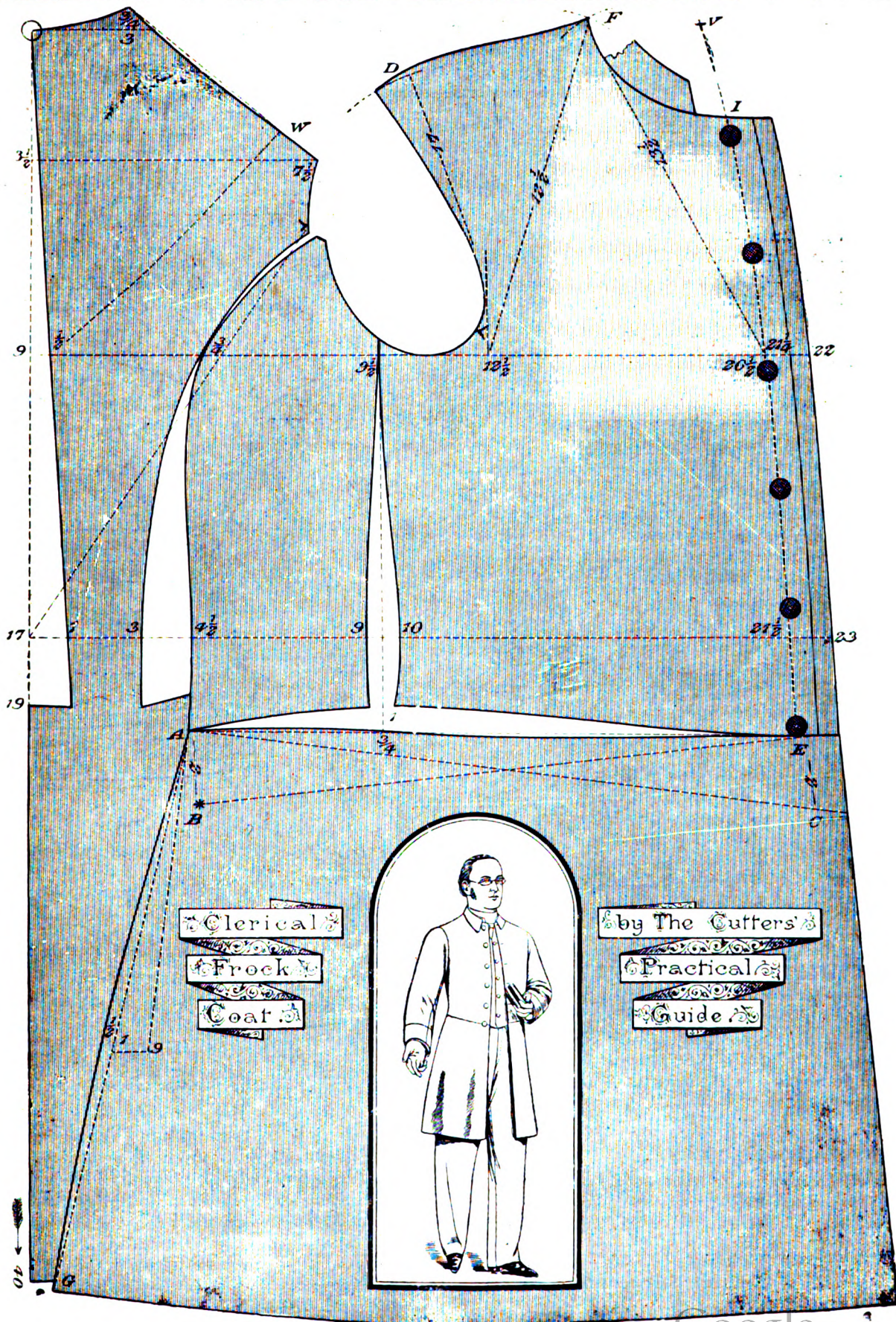
There is another part of the C.P.G. which is specially devoted to the consideration of Livery Bodycoats, so that we only treat of them briefly in this part; and, consequently, we refer those of our readers who desire fuller information on that topic to that volume, where, in addition to a full description of Coachmen's Frocks and Footmen's Coatees, they will find lessons on Breeches and Gaiters, Lounges and Morning Coats, full dress and State liveries, overcoats, etc.

The garments we deal with here are the Coachman's Frock, the Footman's Coatee, the Groom's Frock, the Butler's Dress Coat, the Page's and Postillion's Jackets, and the State and semi-State liveries for coachmen and footmen.

COACHMAN'S LIVERY FROCK.

Special Features: S.B., button six, neat collar and turn; flap pockets on the hips; long side edges in the back pleats; cuff finished with one button below and one above. Coachmen, as a rule, are fairly large in the shoulders, and require a forward seve. The edges are either finished plain, or piped; in the latter case the piping goes round collar and turn and down front, round the flap, across the cuff, and down the opening of the back, and across the step at top.

The buttons are generally embossed with the employer's crest, but if he has none, then either initial or plain



THE BUTLER'S DRESS COAT.

Special Features: Cut similar to a gentleman's Dress Coat, but rather heavier. It is quite free from side-edges, sword-flaps, etc., as used on the footman's coatee, and from silk facings as used on the gentleman's Dress Coat. It always has plain buttons, and the cloth used is invariably black. The edges are finished plain, and the cuff is made up $3\frac{1}{2}$ inches deep, with two buttons. The skirts are usually lined with the same cloth as the outside, and the body is lined with Italian cloth.

THE SYSTEM.

Draw line O 37.
 O to 3 one-third depth of scye.
 O to 9 depth of scye.
 O to 17 natural waist length.
 O to 19 fashion waist length.
 O to 37 full length plus seams.
 17 to 1, one inch, and draw back-seam from O to 1.
 Draw lines at right angles to the various points.
 O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ in.
 $2\frac{1}{2}$ to $\frac{3}{4}$ is three-quarters inch.
 2 inches below 3 measure off the width of back plus two seams.
 Curve out to $\frac{3}{4}$, and draw shoulder-seam.
 $\frac{3}{4}$ to 2, and 1 to 3, each one-eighteenth of the breast.
 Draw line from 2 to 1, and hollow on the depth of scye line $\frac{3}{4}$ to $\frac{3}{4}$, and complete back as shown.

THE FOREPART.

9 to $20\frac{1}{2}$ is half chest plus $2\frac{1}{2}$ inches.
 $20\frac{1}{2}$ to $12\frac{1}{2}$ is the across chest measure.
 By $12\frac{1}{2}$ sweep in the direction of C by the front shoulder measure less the width of back neck.
 Add $\frac{3}{4}$ in. or 1 inch to this quantity, and sweep again, using point $20\frac{1}{2}$ as the pivot.
 Now take the over-shoulder measure less $\frac{1}{2}$ to A of the back, and by the remainder sweep from $12\frac{1}{2}$ in the direction of B.

C to B $\frac{1}{4}$ in. less than back from $\frac{3}{4}$ to $\frac{3}{4}$.

Shape scye as shown.

C to D one-twelfth breast less $\frac{1}{4}$ in.

D to E 1 inch more than C, D.

Draw breast line from D to $20\frac{1}{2}$.

THE WAIST.

3 to $4\frac{1}{2}$ is $1\frac{1}{2}$ in., and draw sideseam of sidebody by taking out $\frac{1}{4}$ in. at top, and meeting the back on the depth of scye line. Sweep by 2 from 3 to 4, and so get the bottom of the sidebody.

Square a line from 4 across to A, as illustrated.

The underarm-seam is found at one-fourth breast from back-seam.

9 to 10 is 1 inch.

Measure waist up to measure plus $\frac{1}{2}$ to 1 inch, and so find point $20\frac{1}{2}$.

Hollow waist-seam $\frac{3}{4}$ at side, and drop it about the same at H.

THE SKIRT.

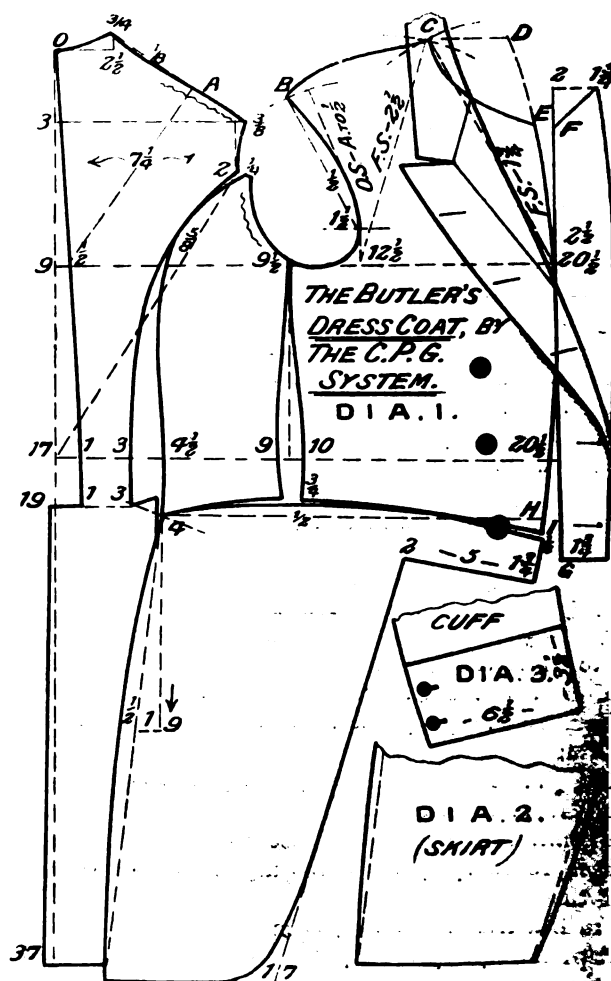
Square down from 4 nine inches always.
 9 to 1 is one inch.

Draw line from 4 through 1, and add on $\frac{1}{2}$ in. of round.

The strap of the skirt in front is made $1\frac{1}{2}$ in. wide at front, and 2 inches at the back, and about one-third of the width at the top, as from 4 to H.

Take out $\frac{1}{2}$ in. at I.

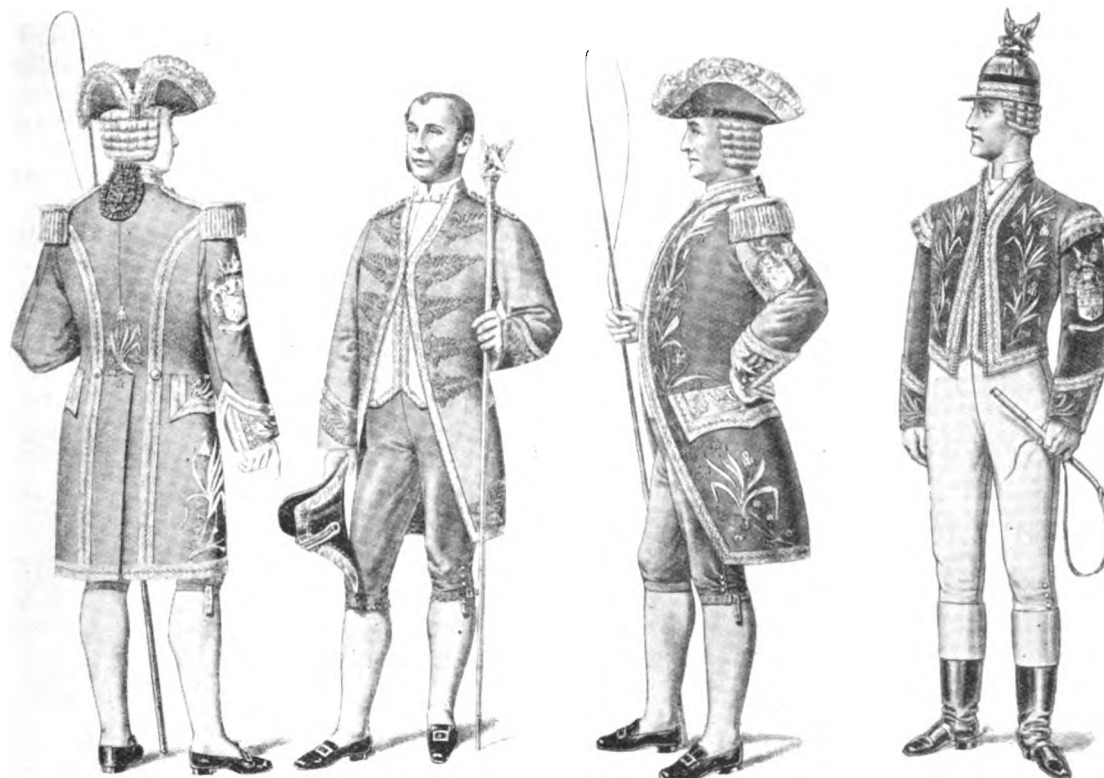
The width of skirt at the bottom is made 1 inch less than half the top. The bottom of the skirt may either be rounded as on Diagram 1, or left square, as Diagram 2. If rounded, it must not be made so smart as for a gentleman's Dress Coat.



HINTS ON MAKING.

The lapel is cut with a straight sewing-to edge, and the outer edge on the crease, the dimensions being such as are indicated on diagram. The lapel comes to the bottom of the strap of the skirt.

The lapel is generally made to roll fairly low, having three holes above and two below. It is made up free from all ornamentation, but it is not necessary to exclude stripes from the sleeve lining, nor stitching from the sides. For the rest part, the usual rules of good tailoring must be followed.



State Dress for Coachman Footman, and Postillion.

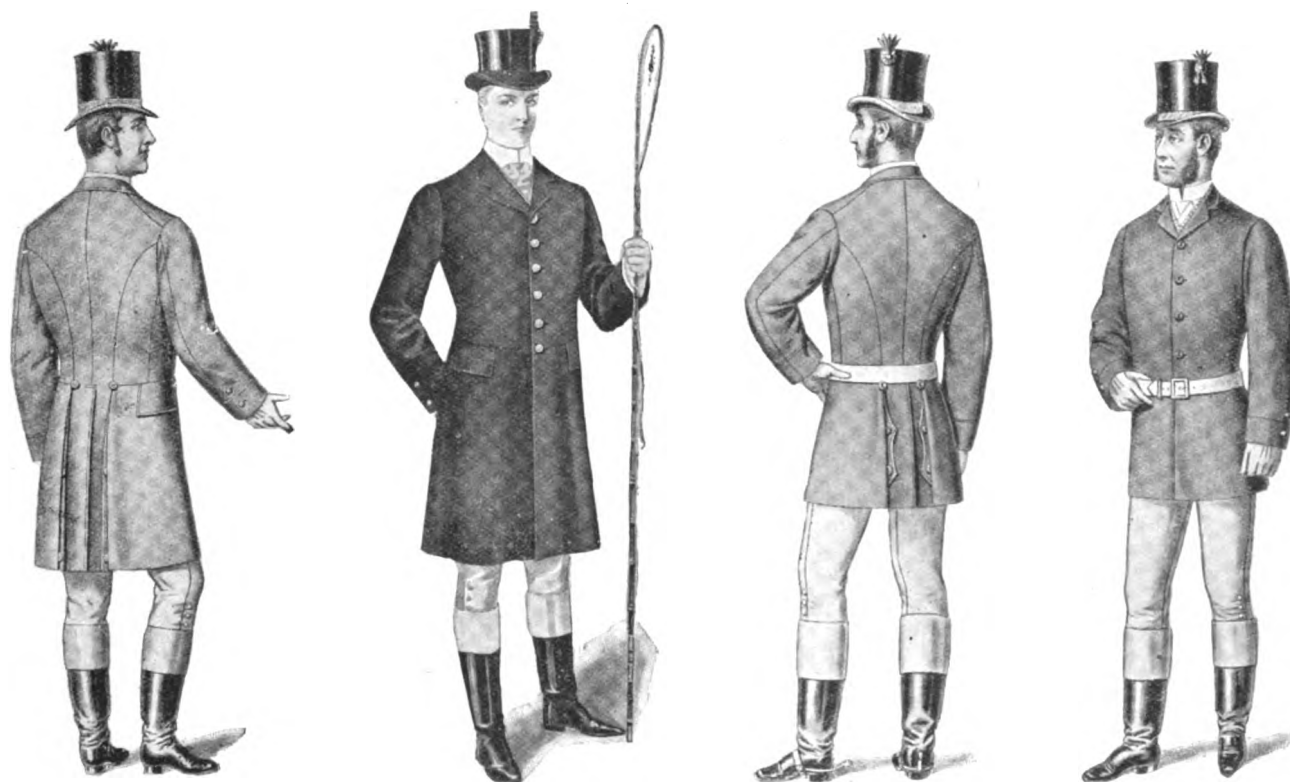


Fig. 8

Coachman.

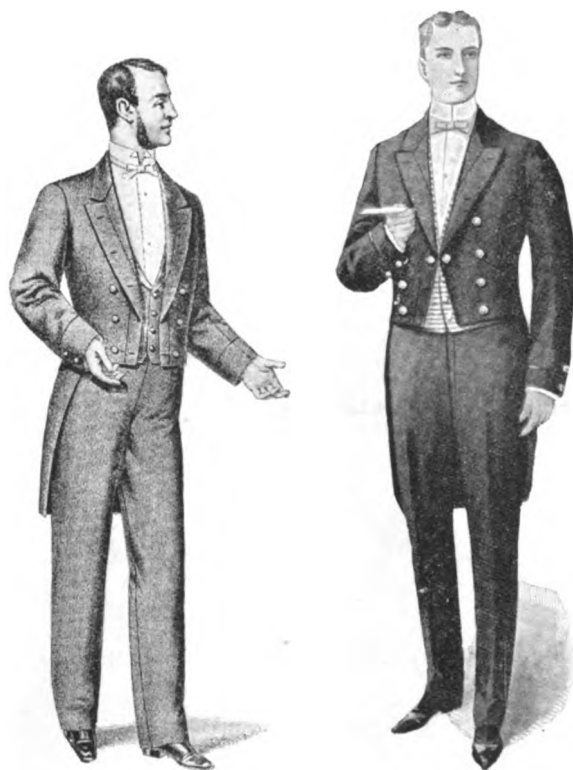
Groom.

Modern British Liveries.

FOOTMAN'S COATEE.

Special Features: Of the body-coat style, with cut-away skirts. Fronts usually made with three holes below and two above turn, but sometimes this is reversed, and there are only two holes below and three above. Cut large enough to fasten together in front easily with links. Sword-flap on skirt 11 inches long by 2 inches wide; this is placed in the centre of the skirt, and either starts from the waist-seam or about 2 inches below. On the diagram we illustrate both methods. Long side-edge down pleats. Edges either finished plain or piped.

The diagram shows the latter style, and clearly indicates where the piping goes.



Butler.

Footman.

The cuffs are made up 2 inches deep, with one hole above and one below.

THE SYSTEM.

Draw line O, 36.

O to 3 one-third depth of scye.

O to 9 depth of scye.

O to 17 natural waist length.

O to 19 fashion waist length.

O to 36 full length plus seams.

Draw lines at right angles to these points.

O to $2\frac{1}{2}$ one-twelfth breast less $\frac{1}{2}$ in.

$2\frac{1}{2}$ to $\frac{3}{4}$ is three-quarters inch.

Shape back neck.

17 to 1 one inch, and draw back-seam.

2 inches below 3 mark off the width of the back plus two seams, and curve out to $\frac{1}{4}$. Shape shoulder-seams.

Make width of back scye about one-eighteenth breast, and the width of back waist about the same.

Draw a line from 2 to 17, and hollow sideseam on depth of scye line $\frac{3}{4}$ in.

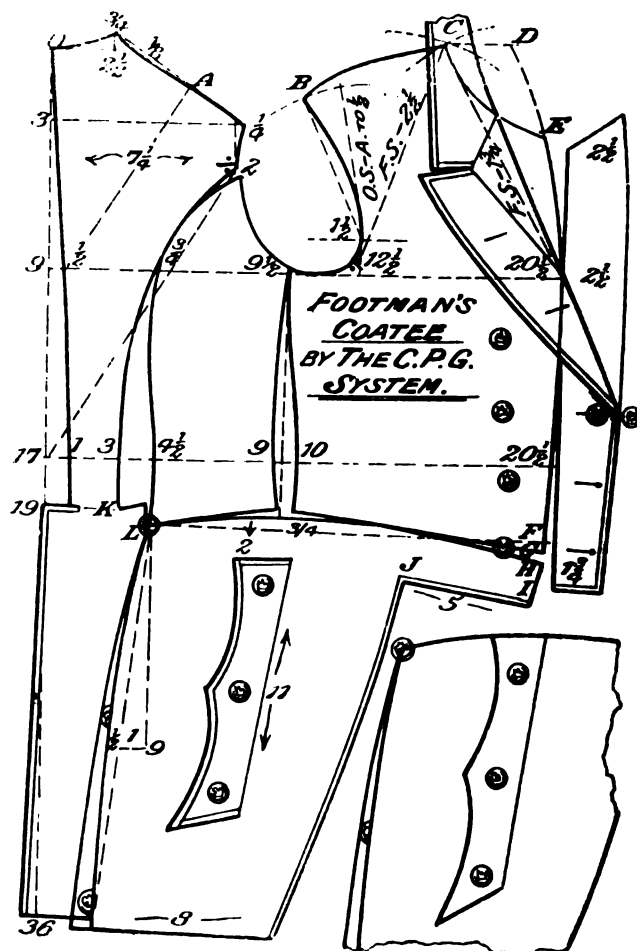
$\frac{1}{2}$ to $20\frac{1}{2}$ half chest measure plus 2 inches.

$20\frac{1}{2}$ to $12\frac{1}{2}$ the across chest measure.

From $12\frac{1}{2}$ sweep by the front shoulder measure less the width of back neck.

Add $\frac{3}{4}$ to 1 inch to this quantity, and sweep again from $20\frac{1}{2}$, and so find point C.

Deduct $\frac{1}{2}$ to A from the over-shoulder, and by the remainder sweep from $12\frac{1}{2}$, and so find point B.



Width of shoulder from C to B is a trifle less than shoulder of back.

Shape scye by these points.

THE SIDESEAM.

3 to $4\frac{1}{2}$ is $1\frac{1}{2}$ in., and draw sideseam of sidebody.

$\frac{1}{2}$ to $9\frac{1}{2}$ one-fourth chest measure.

Take out 1 inch between 9 and 10.

Measure up waist to measure plus 1 inch, and so find $20\frac{1}{2}$ on waist line.

Draw breast line from D through $20\frac{1}{2}$ to G.

D to E about one-eighth breast.

To find the waist-seam use point 2 as a pivot, and sweep from K to L.

Square across from L to F.

Hollow over the hips $\frac{3}{4}$ in., and drop a little at G.

FOR THE SKIRT.

Square down from L to 9 nine inches.

9 to 1 one inch.

Draw a line from L through 1, and add on $\frac{1}{2}$ in. of round.

Make width of skirt at bottom half width at top.

Width of strap J to I one-third width of top.

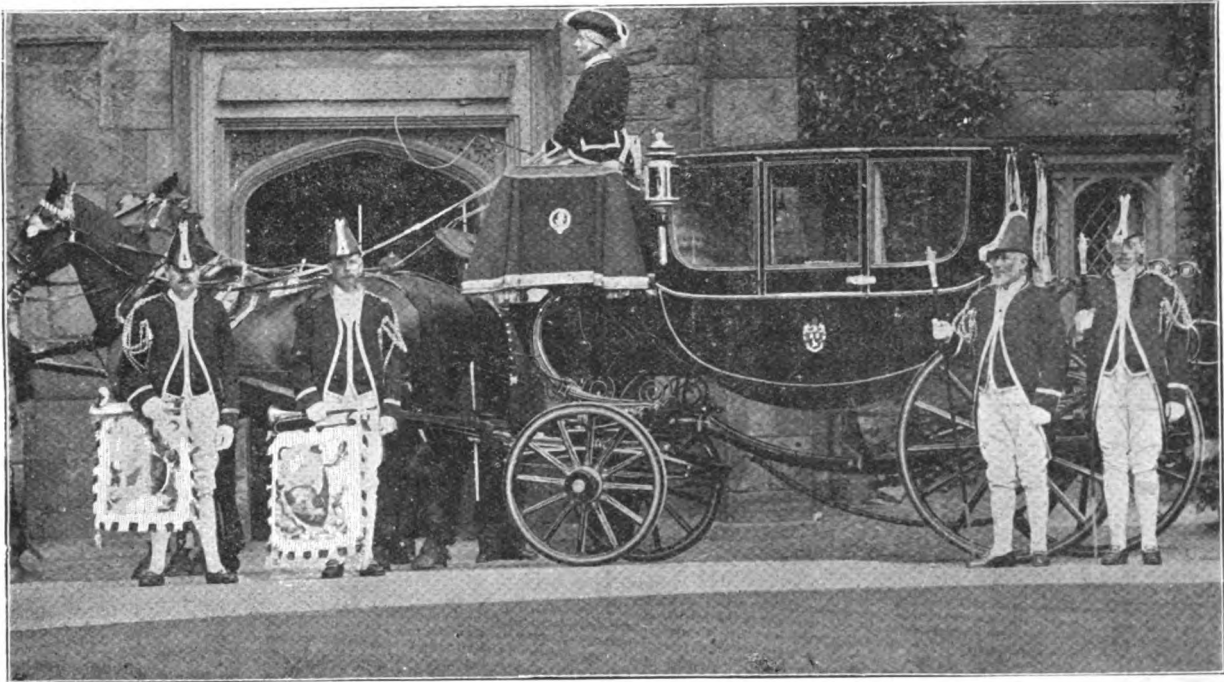
G to H $\frac{1}{2}$ to 1 inch.

All the buttons on this coat, with the exception of the hip and cuff buttons, are plugged, by which we mean a hole is made in the cloth with a bodkin, and the shank of the hole forced through, and then a piece of linen is drawn through the eye of the shank, and fastened on either side; this prevents the button wobbling about, which it would otherwise do.

The link buttons are merely two buttons fastened together with a split ring or thread.

The skirt is usually lined with the same cloth as the outside.

The sword-flap is a single piece of cloth seamed on, turned over, and stitched down on the edge.



Sheriffs' Liveries.

H to I $1\frac{1}{2}$ in.

Make sewing-to edge of lapel straight.

Width of lapel at bottom $1\frac{3}{4}$ and $2\frac{1}{2}$ at top and widest part.

The outer edge of the lapel is generally cut on the crease in the case of a bluff edge, but simply in the event of the edges being piped.

The sleeves should have a moderately forward hang.

HINTS ON MAKING.

The footman's coatee is made up in a similar way to the coachman's frock, viz., plain and strong. The linings are free from all ornamental stitching, and the sleeve lining is quite plain. Many tailors put a little silk selvedge round the front of the scye to support it at that part, it being a frequent occurrence for the front of scye to split owing to the strain when the arms are brought forward.

PAGE'S JACKET.

Style : Body coat, back finished with point about $3\frac{1}{2}$ below waist.

Curved over hips, neck finished with stand collar.

Generally made to button through the fronts with ball buttons placed fairly close together, say fourteen to sixteen.

Sometimes it is made to hook and eye, and three rows of studs, one down centre of front, and one up each forepart.

Body lining padded and stitched.

Inside breast pocket with vertical mouth.

Edges finished plain or piped. Cuffs as Coachmen's or pointed.

THE POSTILLION'S JACKET.

The style of this garment is a close fitting body, finishing with a belt at the waist.

It is either finished with holes and buttons down the front, or with hooks and eyes and studs.

The back is cut on the crease, and the neck is finished with a stand collar.

STATE LIVERIES.

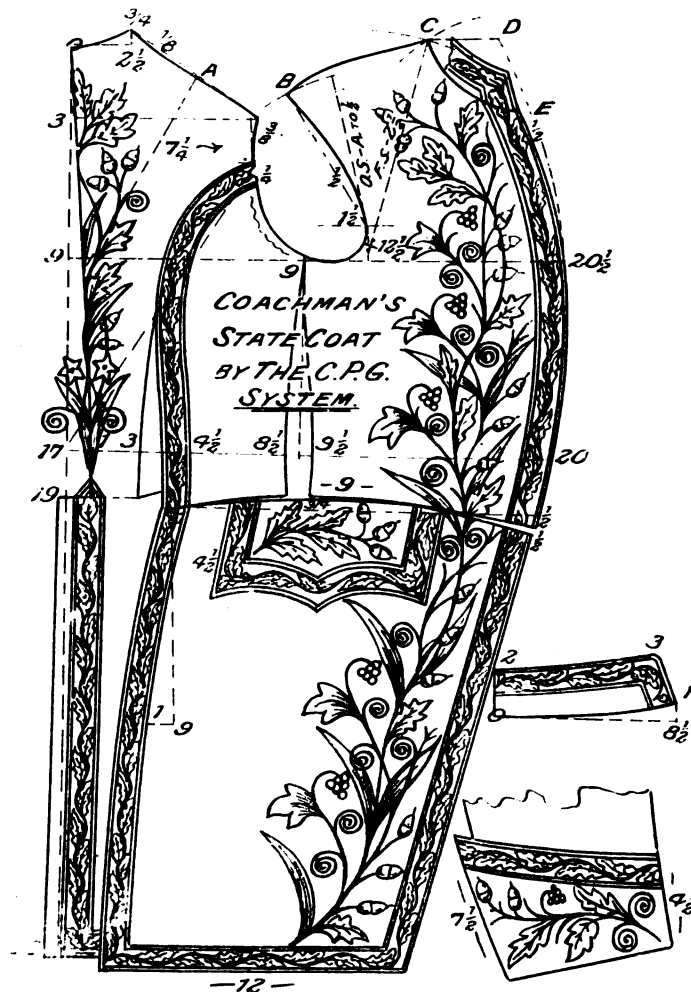
These are of similar style of cut to the Clerical Court Dress, but are made from coloured silk velvet, very richly embroidered in gold. There is no regulation pattern for the embroidery, but a good idea may be obtained from the accompanying reproductions of photographs which we were allowed to take by the kindness of Mr. S. Parnwell, of Queen-street, Cheapside, who had made these coats for Alderman and Sheriff Smallman.

The semi-State are of the same shape, but are made of blue cloth. The photos of these show how they are sometimes made; they were taken from the garments

Sufficient ease must be given when cutting, and if the braiding is very elaborate, is done before the garment is made up.

Sheriffs of Counties have liveries of this class, and they are trimmed in a variety of ways. Sometimes the edges are trimmed with gold lace, at others they are as illustrated. These coats are usually lined with Italian cloth, neatly quilted to the edge: this is usually white. A facing is cut on the front of the skirt about 4 inches wide, and this is turned back, and the lining felted over it. The buttons are gilt, with a crest on them.

The illustration given is from a photograph of those garments kindly supplied to us by Mr. A. J. I uder,

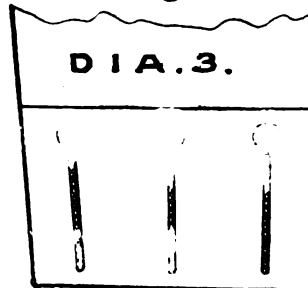
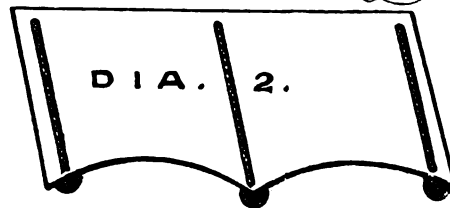
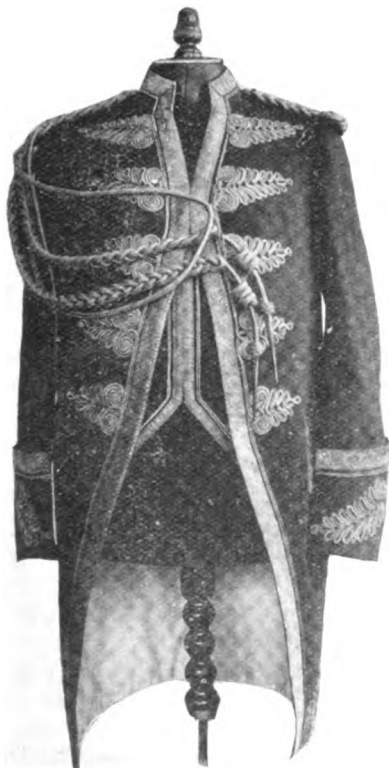
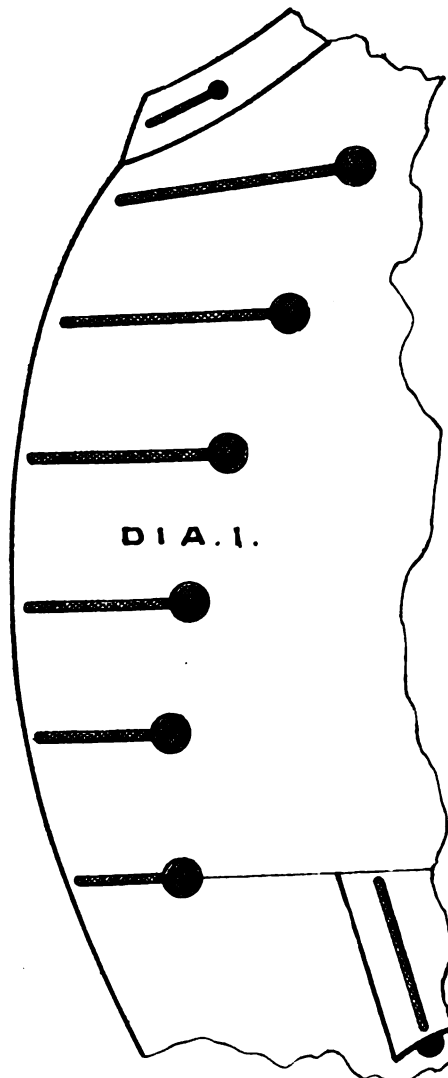


which accompanied the full State ones above. Of late years, notched holes made with cord have taken the place of the more elaborate braiding, and of these latter we are able to give diagrams showing the details of these coats as made up by Messrs. Samuel Brothers for Mr. Sheriff Bowater.

Diagram 1 is the fronts, Diagram 2 the flaps on the hips, Diagram 3 the cuffs. Of the cutting of these we need only say the diagrams given on a preceding page will suffice for a guide for the footman's, the coachman's being cut much more forward in the front, so that it shall not look too skimpy when sitting.

who completed an order of this kind for the Sheriff of Durham. Mr. Lauder informs us that the complete outfit consists of State Livery Coat, Vest, Breeches, Gaiters, Mackintosh Coat, silk and wool Stockings, woollen Drawers, Wands for footmen, and State livery for the coachman. The bannerettes are usually provided by the Sheriff himself, and have his crest, arms and motto beautifully painted on both sides of each.

Sometimes the lace has to be specially made with the Sheriff's arms and crest woven on it, and as the looms have to be specially set up to do this, it is very costly, so that great care is necessary in getting out a correct estimate.



POLICE UNIFORMS.

The interest taken in the police contracts year by year show their importance, and the strenuous efforts made to retain them in the town has often resulted in the local tailor receiving the order. Consequently, a little information of a general character respecting them will naturally be looked for in a work of this sort.

The clothing of the police is generally under the direction of the local Watch Committee, except in large cities, where it may be entrusted to some of the governing body. There is no universal standard of style, so that the descriptions we hitherto give only refer to the Metropolitan Police, and were obtained by personal inspection of specimen garments at Scotland Yard. These may prove of service for local contracts illustrating how they dress the police in London.

The contract for the clothing of the Metropolitan Police Force is one of the largest in the United Kingdom: it includes garments for over 800 inspectors, 1,200 sergeants, and 12,000 constables.

CHIEF CONSTABLE'S AND SUPERINTENDENT'S

DRESS TUNIC.

Dark blue cloth. Back length for a figure 5ft. 8in. 31 inches.

The back is cut on the double edge.

Width on waist line, when made up, $3\frac{1}{2}$ inches.

Length of skirt from waist-seam at back to bottom 11 inches.

Front cut to meet edge to edge.

Five rows of tubular braid across front, drop loop and button at each end, and barrel button in centre.

Double row of tubular braid along sidescams, terminating in crows' toe at top and Austrian knot at bottom.

Stand collar $1\frac{1}{2}$ in. deep, row of tubular braid top and bottom, and leaves worked in black silk thread.

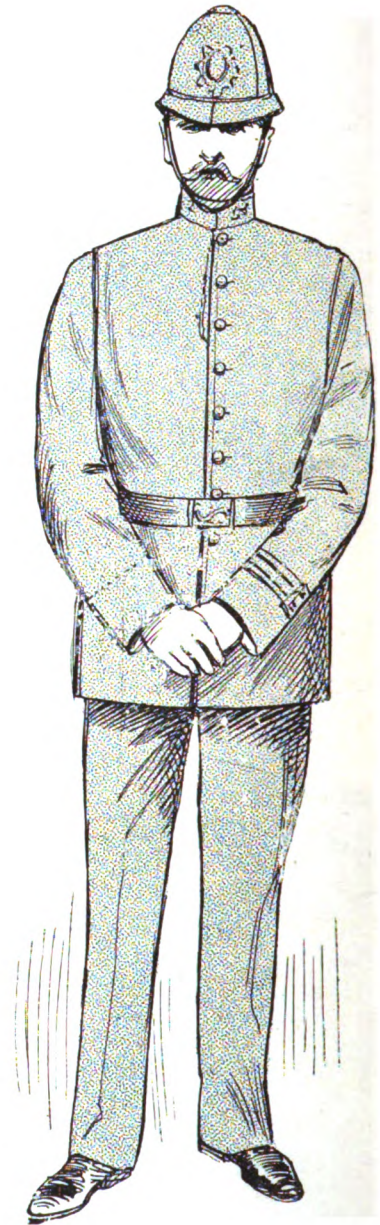
Cuffs ornamented with flat military braid forming a point on topsleeve, one row of tracing braid worked in successive circles below flat-braid. Two rows of tracing braid above flat-braid, first row in repeating curl, second row in repeating circle.

Linings.—Body lined with drab Italian, imitation quilted with wadding. Skirt lined with black Italian. Sleeves lined with fancy silesia. Pocket on left breast, opening of pocket parallel with front edge.

INSPECTOR'S TUNIC.

Made from dark blue cloth.

Length of back for figure 5ft. 8in., 34 inches, cut with back-seam and tack.



Policeman's Tunic.

Front single breast to button eight. Black buttons in Metropolitan Police design.

Left forepart bound with $\frac{1}{2}$ in. braid to turn at bottom of skirt. Forepart of right skirt also bound from waist-seam to turn at bottom.

Collar $1\frac{1}{2}$ in. stand, top bound with flat-braid $\frac{1}{2}$ in. wide. bottom covered with same braid, space between with repeating curls of tracing braid.

Cuffs one row of flat-braid pointed at top and repeating design in tracing above and below flat-braid; 3-inch slit and one button and fly, bottom of sleeve lined with alpaca.

Facing extends through shoulder, and is stitched with several rows of stitching.

Lined throughout with black alpaca; cloth buggy across shoulders; sleeve lined with drab silesia, collar lined with cloth.

Pockets in pleats, and one pocket on left skirt inside, made from black silesia.

Side edge 10 inches long, one button at bottom.

SERGEANTS' AND CONSTABLES' TUNICS.

Made from strong cloth.

Length for a figure 5ft. 8in., 31 inches.

S.B. with stand collar, button eight, Constabulary buttons.

Collar made $1\frac{1}{2}$ in. in height, edges turned and lined with cloth, patent leather tab at neck, one large hook and eye.

Cuffs 3 inches deep at forearm-seam, and pointed on the topsleeve 5 inches at point. Two tabs on undersleeve for armlet.

The facings are flush with the front edge, and extend right through the shoulders and down the front to six inches wide at waist-seam. Tunics are not lined. A buggy of cloth is placed across the shoulders 3 inches deep at narrowest part. A wing piece of cloth extends round back seye, and is sewn to the facing at shoulder-seam. Another piece of cloth is also placed across the back waist to serve as a stay at back-tack.

A piece of staytape is put down the back skirt, which is turned in $\frac{1}{4}$ in.

Pockets in pleats at back skirt. Skirts lined with black shalloon.

Hook on each side to support belt, placed $1\frac{1}{2}$ in. behind underarm-seam.

ALTERATION FOR SERGEANTS.

The tunic is made from the same material, but the badges are sewn on to blue cloth, then felled on to the sleeve.

MOUNTED POLICE. INSPECTOR'S TUNIC.

Back cut on crease; edge stumped at waist. Length to waist-seam, 18 inches, length of skirt 11 inches. Full length 29 inches. The back skirt is made 7 inches wide so as to compensate for the "stumping" of the back, and to form the pleats at each side, which are stitched down. Front single breast, eight buttons. Leather tab at front of collar-stand.

Collar, cuffs, and braiding the same as for ordinary inspectors.

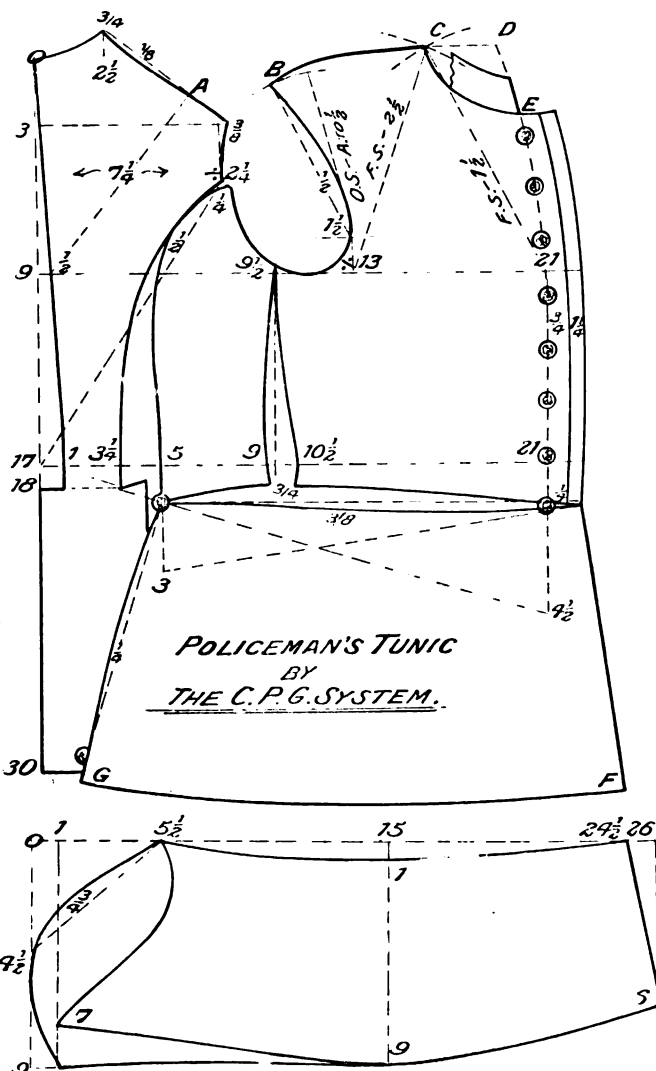
Facing of blue cloth down front, 3 inches wide. Body part lined throughout with white serge and wadding.

Skirt lined with black Italian.

Sleeves lined with drab silesia.

Pocket in left forepart.

One hook on waist-seam on right side, two hooks on left side, the latter placed on each side of the underarm-seam.



MOUNTED SERGEANT AND POLICE CONSTABLES.

Tunics made from strong blue cloth, same design as mounted inspectors.

Lined throughout body with white serge and half-ply of wadding. Skirt lined with black shalloon.

Five rows of stitching across shoulder facings.

One hook on waist-seam.

THAMES POLICE INSPECTOR'S FROCK.

D.B. Frock Coat with lapels sewn on.

Length 38 inches.

Front to button three and turn three holes. Lapel is cut on double edge; can be worn buttoned up to neck if necessary.

Cuffs ornamented with tubular braid in crow's toe designs.

Facing extends through shoulders and down forepart, lined with black alpaca.

Inside pocket on left breast.

arms. The skirt is cut rather full, and generally about 12 inches deep. One button is put on the pleat behind, as illustrated on the diagram.

The only other special feature we think it is necessary to notice is that, being worn with a belt, only 1 inch is allowed over the waist. In all other points the diagram is very explicit, and as these garments vary so much in different parts of the country, and as they are invariably made up to the usual pattern, it is quite unnecessary for us to describe it more in detail; suffice it to say the diagram on Plate 33 illustrates the usual style for the Metropolitan Police.



Mounted Police Uniform.

Side edge 10 inches long, one button at bottom.

As far as the cutting is concerned, this garment is really nothing more than a S.B. Frock, made to button up to the neck; the usual number of buttons is 8. Special care should be used to get the neck to fit close, so that no person may be able to get his hand inside the collar in a scuffle; this is a point we have frequently had attention called to in our experience with garments of this class; a black leather stock is placed inside the collar in front.

Policemen are generally very large in the front shoulder, and not infrequently of erect type, consequently plenty of room must be given in the shoulders and sleeves, as a good deal depends on the free use of their

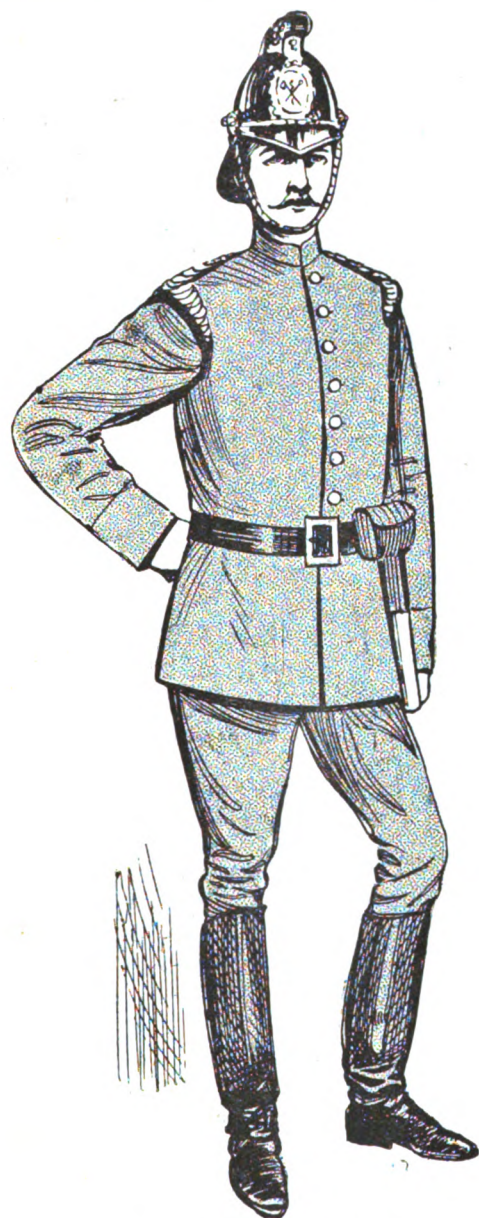
The cloth is usually a dark blue, the body and skirt lined with twill or Italian; the buttons of special pattern from white metal. The edges are either bluff, or stitched on the edge. The cuff is generally plain.

Figures and letters are placed on the collar, and these require a little care to get them to run true and be straight; they are of white metal, and can be obtained from any wholesale trimming house.

The Sergeant's chevron is generally formed from silver Russia braid; three rows with a point in the centre pointing downwards, the rows being about $\frac{3}{4}$ in. to 1 inch apart. The position of this is about midway between elbow and shoulder, and should, of course, be kept well on the top of the arm.

FIREMAN'S TUNIC.

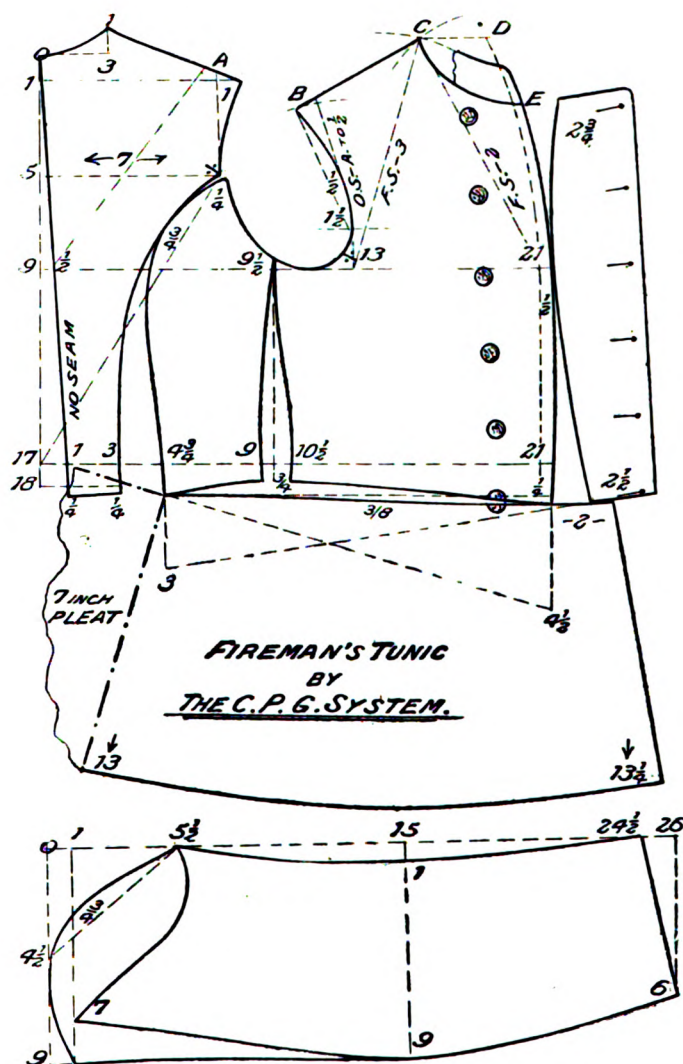
The special features of a Fireman's Tunic as worn by the London Salvage Corps, are as follows: Dark blue frock shape coat, D.B. front, with eight buttons up each forepart. These are placed $5\frac{1}{2}$ inches apart at top, and 4 inches at bottom. Hollow close fitting waist seam with full skirts cut as policeman's, but having a 14 inch box pleat at the back.



Fireman's Tunic.

is stumped at the fashion waist, and there is no seam in the centre. Bodyparts lined tweed, and padded at the chest. The sleeve is finished with a $2\frac{1}{2}$ inch separate cuff. Take the same measures as for policeman's, and when drafting the back, place point 5, $\frac{1}{2}$ inch more than half depth of scye

below O, and O to 1 always 1 inch. Half inch must be added beyond the centre line E, 21, 21, and the lapel is cut $2\frac{3}{4}$ at top, 3 in centre, and 2 to $2\frac{1}{2}$ at the bottom. We have also inspected a tunic as worn ten miles out of town, and this had the lapel cut on, outside ticket pocket in seam, back as a morning coat, but having the seam and centre slit omitted, and only the ordinary back pleats. Again, the safest plan would be to procure an old or sample garment, for, whilst the general outline is the same for all sections, we were given to



understand that in the country the captain is allowed to use his own discretion as to details, such as height of collar, pockets, linings, &c.

The special features of this garment are embodied in the draft given on this page. The back is cut on the whole, the shoulder seam is placed high, the skirt is cut with a wide pleat and extends right round the back. The lapel is cut off and is cut about $2\frac{1}{2}$ inches wide at the waist. The sleeve should be forward hanging.

HUNTING COATS.

We now come to deal with the garments worn by gentlemen for hunting purposes, and first of all we make a few observations of a general character.

The question of colour seems to be very much a matter of taste; it is looked upon as an indication of social position. In the abstract, anyone can don the pink, if so disposed, but it is considered out of taste for anyone to adopt that colour if he does not subscribe liberally to the Hunt fund. The black coat is considered to come next in social position, and the ordinary mufti garment for those whose subscription is very small indeed.

The origin of the red coat is a mystery. There is a story told "that one of the early Henrys was so enamoured with the sport of fox-hunting as to ordain it to be a royal sport, and the red coat was worn in consequence." This, however, has been pointed out as absurd as in those days scarlet was not a royal livery at all, and the king of the time was no more likely to put his huntsmen into scarlet than he would array the royal rat-catcher in a coat of the same hue. One thing there can be no doubt about, and that is, that the scarlet coat is very popular for those who hunt regularly. And it must be confessed that it adds picturesqueness to the scene.

CLUB COLOURS.

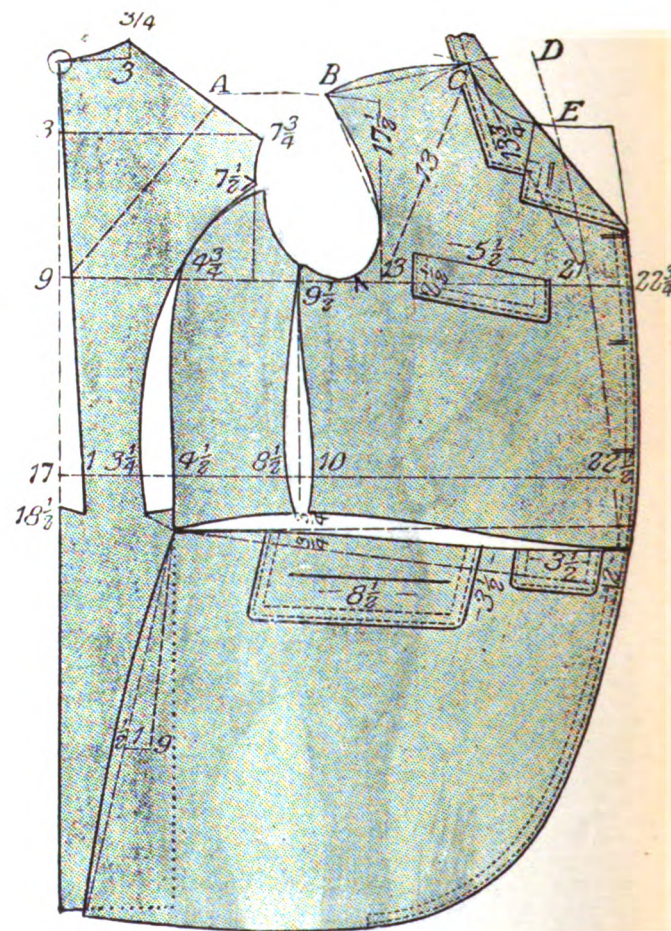
Many of the clubs have separate colours for their coats, vests and collars, as well as special designs of buttons. We give a full list of these on another page, but it is well to point out that these cannot be worn by everyone who chooses, even if they be liberal subscribers to the Hunt; for instance, in Cheshire, the most liberal subscriber is not allowed to wear a green collar, even if he wears the buttons, the collar being specially allowed to members of the Tarporley Hunt Club, who must be covert owners. In the case of members of one hunt attending another, there is a regular rule amongst huntsmen to prevent them wearing the badges of their own Hunt.

It is a well known fact that there are some masters of packs who look upon mufti as beneath the dignity of the Hunt; some of these have been heard to say that if men hunt, they should not appear in the field in what is more like a rat-catcher's costume. Still, that does not deter a considerable number from wearing dress of this description, especially as such expressions are unusual.

Coming, now, to the style of these garments, we think they may be divided into three classes: 1. A full-skirted, forward Morning Coat; 2. A S.B. Frock; 3. A kind of Dress Coat.

The first of these is generally made from a black Melton, the skirts being cut after the style of the shoot-ing skirt illustrated on the diagram herewith. The

body and sleeves of this coat are lined with flannel, and the skirts are faced with Melton, and are often interlined with mackintosh. It must be cut fairly easy in the scye, and with plenty of breast, as there is a tendency for it go to the back. An extra lining is put at the bottom of the sleeves, with a piece of elastic to draw it close to the wrist, and which are known as wind cuffs; a ring to take the hat guard is put inside the collar at the back neck. An extra piece of Melton about 8 inches wide and 4 deep is put under the pleats at back to prevent the rain from running into the saddle when



the pleats are open; this is known as a saddle strap. In general detail this coat is made with the view of protecting the wearer in stormy weather.

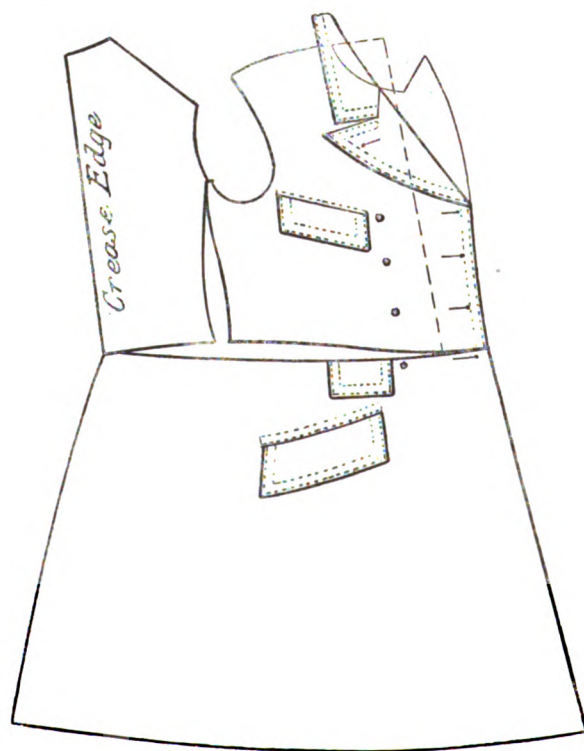
HUNTING FROCK.

This coat, with certain modifications, is worn by both huntsmen and gentlemen, and, as will be seen, its form is that of an ordinary S.B. Frock Coat. In cutting, the waist should be kept to the short side, and it should also be made to fit closely at the side of waist, or, in other words, well suppressed. The skirt is cut decidedly full, the front being dropped down quite 3 inches, if not more; and in addition to this the fronts are sprung for-



ward a matter of four or five inches, so that when the wearer is in the saddle there should be plenty of skirt in the front. Plenty should be allowed for making up, as the body of these coats are generally lined with flannel.

The difference between the garments as worn by gentlemen is that they have them cut longer in the skirt than for huntsmen, the length in their case being arranged to come to the bend of the knee. The material is also of a thinner and finer make, though, of course, these vary much. Some wear them of a soft angola or vicuna make, which is light and porous; others of a fine superfine cloth. There are no flaps on the hips, two in pleat pockets, and two inside skirt, cut in a



slanting direction, so as to be used without unbuttoning the coat. Finished with an out-breast, either with a flap or welt. Ticket pocket with a flap, under which is placed a strip of perforated brass or zinc, on which to light a match or fusee. The sleeves and body are lined with a thin fine quality, all wool flannel, not a rough full flannel, but quite smooth on the surface. The skirts with the same material as outside, or a thin cashmere to match. For the last season or two, however, the skirts have been lined with a new scarlet material, which is a fine waterproof. In the high-class trades during the past season, this has been used considerably for this

purpose. The pockets are also of a fine waterproofing, and are cut large and roomy. The sleeves are finished with wind cuffs, to button or draw in with elastic, these being made of the same material as the sleeve lining. A tab and ring is sewn on the collar at the back for a hat guard, and a good sized saddle pad inserted at the waist between the hip buttons, and spreading out to about 5 or 6 inches down, to prevent the wind and rain from getting in under the back skirts. The outside collar and buttons, according to the Hunt, edges in unison with materials, but in any case as thin and neat as possible. In a soft material they are usually laid together and pricked on the edge; if a faced cloth either finished raw with a single stitching or seamed and pressed open, the seam then cut away, and the edge



pricked narrow in the channel of the seam at back. The sleeve is cut with a wide topside and narrow underside, so as to bring the forearm-seam well underneath the front of scye. An inlay is left down the seam of the underside, which is pressed back, so as to form a double thickness protection against the rain when the arms are held up in holding the reins. The neck is finished with single hole tab, which is generally made of a scarlet serge. This is stitched at one end to the fall of collar, with a button-hole worked at the other end. When not in use, this is buttoned back on the fall edge of inside collar.

The prices of cloth range according to the prices obtained. Those in the high-class houses range from 20 to 30 shillings a yard for the fine thin cloth material; the looser makes range from 15 shillings upwards. Stout heavy cloths for huntsmen may be had from 15 to 18 shillings a yard. The price for making these garments in the good class firms under the London log runs from 28s. to 35s., according to extras.

During the last season or two, a new style, termed "the Riding Frock Coat," has been introduced to the hunting clientele. As will be seen by a glance at the diagram, it consists of a D.B. Frock, with the lapels cut to the foreparts, and the back and sidebody cut in one. The latter is cut on crease, and the underarm well suppressed. The skirts are cut full, opening at centre from the waist-seam downwards. The sleeves are sometimes finished with a round cuff, about 3 to 3½ inches deep, and left loose around bottom edge to turn back when riding, otherwise finished as the ordinary frock coat, with flaps. An outside breast is included, ticket pocket with flaps in waist-seam, and side pockets arranged in the half moon shape through the skirts. This is absolutely the newest style in hunting coats, and as such we pass it on to our readers.

THE BEAUFORT HUNTING COAT.

This style of garment is not so much worn as it was formerly, but it still finds a fair number of customers in certain tints. It is, of course, more of a fine weather garment than the one we have just been describing, and gentlemen wearing it usually provide themselves with a riding apron to protect their legs in wet weather.

In appearance it is rather stylish, and, being double-breasted, the two rows of bright buttons show up very distinctly.

As far as the details of make are concerned, all that we have previously written applies to these, whilst as far as the cutting is concerned, the diagram given on plate 34 will suffice. It partakes very largely of the style of the Dress Coat, but is, of course, cut large enough to button, and the skirt is cut of a fuller style. Individual taste varying so widely, naturally finds full scope in both of these garments.

Then, again, in the colour of the cloth used, this may either be scarlet, green, or black, or, indeed, any colour decided upon by the Hunt. The details of the collar and button being decided in the same manner.

We have already referred to the Hunting Dress as worn at a Hunt Ball on a previous page, so that we will refer our readers to that page for particulars respecting it.

In order to make this work complete, we add a brief article on Eton Jackets, though this is treated on fully in the C.P.G. to Juvenile and Youths' Garments, together with the Harrow Dress Coat, and many other garments.

THE ETON JACKET.

Special Features : Whole back, generally pointed at back, and curved over the hips. Cut with back, sidebody and forepart. Finished with low-rolling lapel and three buttons on front. Usually made from black vicuna



or worsted. It is the dress coat for boys. At Eton, they are finished straight round the bottom. At Rugby and Eton they are worn with the linen collar outside; and at Harrow, inside; the general rule, however, is to wear them outside.

THE SYSTEM.

Draw line O 17.

O to $2\frac{1}{4}$ one-third depth of scye.

O to $6\frac{3}{4}$ depth of scye.

O to $13\frac{1}{2}$ natural waist length.

O to 17 full length to point plus $\frac{1}{2}$ in.

17 to 16 one inch.

Draw lines at right angles to these points.

$13\frac{1}{2}$ to $\frac{3}{4}$, three-quarters of an inch.

Draw line for centre of back.

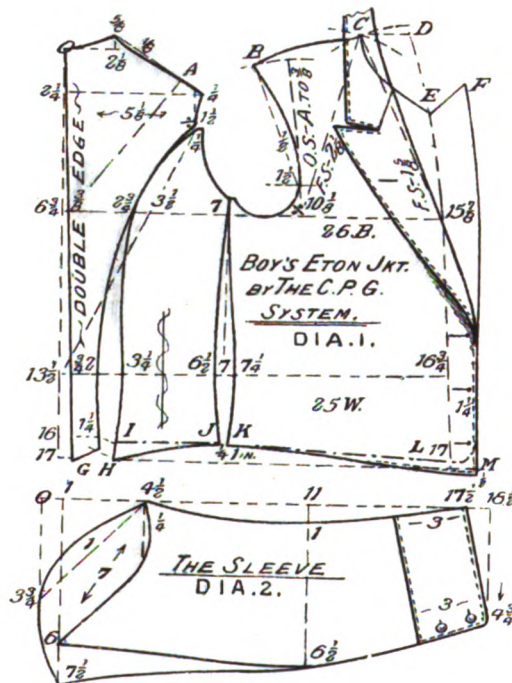
O to $2\frac{1}{8}$ one-twelfth breast less $\frac{1}{2}$ in.

$2\frac{1}{2}$ to $\frac{5}{8}$, five-eighths of an inch.

Measure off width of back plus one seam.

Curve out to $\frac{1}{4}$, and draw shoulder-seam.

Make width of back scye about $1\frac{1}{2}$ in.



Draw line from $1\frac{1}{2}$ to $13\frac{1}{2}$, and hollow $\frac{3}{4}$ in. at $2\frac{1}{4}$.

Make width of back at waist about $1\frac{1}{4}$ in.

Take out $1\frac{1}{4}$ in. between 2, and $3\frac{1}{4}$ at waist.

Place underarm-seam one-fourth breast from back.

Take out $\frac{3}{4}$ in. under the arm at waist.

Curve bottom over the hips, 1 to $1\frac{1}{2}$ in.

$6\frac{3}{4}$ to $15\frac{1}{8}$, half breast, plus $2\frac{1}{2}$.

$15\frac{1}{8}$ to $10\frac{1}{8}$ across chest measure.

Sweep from $10\frac{1}{8}$ by front shoulder less O to $\frac{5}{8}$ of back.

Add $\frac{3}{4}$ in. to this quantity, and sweep from $15\frac{1}{8}$, and so find C.

Measure from $\frac{3}{8}$ to A of the back; deduct this from the over-shoulder measure, and by the remainder sweep, and so find point B. Width of front shoulder a trifle less than back.

C to D one-twelfth breast less $\frac{1}{4}$ in.

D to E one-twelfth breast plus $\frac{1}{2}$ to 1 inch.

Measure up waist; allow $1\frac{1}{2}$ to 2 inches for making-up. Add on $1\frac{1}{4}$ for button-stand, and shape lapel to taste, specially avoiding making it too heavy.

THE SLEEVE.

O to $4\frac{1}{2}$, width of scye.

O to 1, one inch.

1 to $7\frac{1}{2}$ size of top scye between back and forearm pitches.

O to $3\frac{3}{4}$ half of 1 to $7\frac{1}{4}$.

$4\frac{1}{2}$ to 6 size of under scye between back and forearm pitches.

Hollow elbow 1 inch at forearm.

Width of elbow one-fourth breast plus a trifle.

HINTS ON MAKING.

Strain out well over the hips.

Shrink sidebody and hollow of back.

A deep inlay is left all along the bottom.

The back is always cut on the crease.

The lapel should be nicely padded. A flower-hole should be put in left lapel.

Two inside breast-pockets are usually inserted.

Cuffs are generally finished with two buttons and holes.

The edge is always left plain round the bottom. The front edge is now generally stitched.

A S.B. no-collar vest is worn with this for school wear, and a roll-collar vest for evening wear.

Trousers should be made up without seat-pieces or fish in undersides.

CONCLUSION.

We have now come to the end of our subject. We have treated of many specialities that were hitherto omitted, and we have dealt with all the usual types of body coats so that we venture to hope this work may prove of service to the trade. The information here given has been drawn from our own practical experience from much research and the very practical assistance of a large number of trade friends who have most generously placed their knowledge at our disposal.

Surely a work produced under such conditions must be of great value, both to the aspirant and the more advanced cutter, and we trust the trade will be the richer for the suggestions it contains.

We have aimed at the production of the best possible work on this subject, and as it has grown under our hands, we have felt that in a large measure success was attending our efforts. We trust our readers, by the time they reach this page, will think so too, and will find that it is indeed what it professes to be: A Cutter's Practical Guide.

Yours vtry truly,

W. D. F. VINCENT.

List of Hunts and their Regulation Dress.

REGULATION DRESS OF VARIOUS HUNTS.

The following list of Hunts, with their regulation dresses, has been compiled at considerable pains and expense, much of the information being only obtainable from the most exclusive trades. Every care has been taken to verify the particulars, but in one or two cases the information obtained varied; this was doubtless due to modern changes in the regulations, but we have given the details which we gathered were the latest.

We cannot, however, be responsible for any error that may have crept into any of these descriptions.

We believe this is by far the most complete list of Hunt Regulations that has ever been published, and will, consequently, be of great value to those who do a high-class trade, whilst it will also serve as an interesting study in picturesque dress for others.

ATHERSTON.

Scarlet Saxony cloth dress coat, scarlet body lining, white silk sleeves, French grey satin breast facings. Button with running fox with A.H.C. Field coat ordinary plain scarlet.

ALBRIGHTON.

Scarlet superfine dress coat. Lined throughout with white silk, with white silk facings and old English A. H. buttons on frosted ground with burnished rim. Field coat plain.

ASPULL HARRIERS.

Dress coat of green superfine; breast facings of light green watered silk, body, skirts and sleeves lined white silk serge. Gilt engraved buttons, A.H.

BADSWORTH.

Red evening dress, with red silk facings for new members, and white silk facings for the old members. Buttons have a running fox and B.H. on them.

BAND OF BROTHERS CRICKET CLUB.

Blue superfine dress coat; blue ribbed silk breast facings, body and skirts lined blue silk, white sleeves, outside collar of engineer velvet. Special made buttons, engraved B.B.C.

BOMBAY ROYAL YACHT CLUB.

Blue superfine dress coat; buff ribbed silk breast facings; body and skirts lined black satin, white silk sleeve linings. Gilt buttons engraved R.B.Y.C.

BEAUFORT.

Blue Saxony cloth dress coat, primrose ribbed silk facings, primrose merv body lining, white silk sleeves. Beaufort Hunt button, with B.H. monogram. Field coat, blue super single-breasted frock, buff cashmere facings and skirts to front edge, flannel body and sleeves. Vest: fancy buff vest with pearl buttons. Breeches: white Bedford cord.

BEDMINTON.

Same as Beaufort.

BEAUVOIR.

Scarlet Saxony cloth dress coat, white ribbed silk breast facing, lined throughout white serge silk. Field coat ordinary, with gold engraved buttons B.H.

BEDALE.

Scarlet superfine dress coat, black velvet collar, white ribbed silk breast facings, white silk sleeve linings, scarlet serge silk body and skirt. Running fox with B.H. on buttons. Field coat scarlet cloth, with black velvet collar; buttons as above.

BELVOIR.

The button has a B.H. monogram surmounted by a crown. A crimson velvet collar is worn by servants.

BURTON.

Scarlet superfine dress coat, white ribbed silk facing, body and sleeves lined white serge silk. Field coat ordinary; buttons plain.

BERWICKSHIRE.

Scarlet superfine dress coat, yellow ribbed silk breast facings (much deeper in colour than Beaufort), scarlet silk body and skirt linings, white silk sleeves. Field coat ordinary.

BERKLEY (LORD FITZHARDINGE'S).

Dark blue superfine dress coat. Cerise silk breast facing, body and skirt lined to match facings; white silk sleeve lining. Velvet collar to match cloth. Field coat same as dress, with velvet collar as in dress. Buttons have B.H. monogram. Yellow coat for Hunt servants.

Buttons with O.B.H. on them. Yellow coat for Hunt servants

BIECESTER.

Scarlet dress coat, breast facing of scarlet ribbed silk, white body linings throughout.

BIECESTER AND WARDEN.

Scarlet dress coat, scarlet satin breast facings, body and skirt lined scarlet serge, sleeves white. Field coats ordinary. Buttons, B. and W.H.N.

BLANKNEY.

Scarlet Saxony cloth dress coat, white serge silk breast facings and linings throughout. B.H. on buttons. Field coat plain. Buttons as dress.

BURTON.

Scarlet dress coat of Saxony cloth; body, skirts, sleeves and facings of white serge silk. Buttons engraved B.H. Field coat scarlet. Buttons same as dress.

OLD BERKSHIRE.

Scarlet dress coat. Facings and linings white serge silk. O.B.H. engraved on buttons. Field coat ordinary

OLD BERKELEY.

Scarlet superfine dress coat. Breast facing of yellow ribbed silk, body and skirt linings to match facings, sleeves lined white silk. Field coat ordinary.

BERKHAMPSTEAD STAGHOUNDS.

Buttons have stag's head, and underneath, B.B.H.

SOUTH BERKS.

Yellow vest worn with field coat. Buttons have S.B.H. monogram.

BERKS AND BUCKS STAGHOUNDS.

The collar is of black velvet. The buttons have an entwined monogram, B. and B.F.S.

BLACKMORE VALE.

A blue plush vest is worn with the field coat, and the buttons have B.V. engraved on them.

BRAMHAM MOOR.

The buttons are silver, with running fox, and above this, "Forward."

BROWNE'S (MR. SCOTT).

Evening dress of scarlet, with Eton blue lining and facings. Buttons have monograms S.B.H. on them.

DUKE OF BUCCLEUGH'S.

Field coat has a green collar. Evening dress scarlet, with Eau de Nil collar and facings. Buttons have B.Q. monogram, surmounted with a crown.

BENDER (MR. SANDERSON'S).

The servants wear a black collar. Evening dress for members red with crimson collar and white facings. Buttons have a monogram of R.B.S. on them.

CHIDDINGFOLD.

Evening dress coat of scarlet, with white cloth facings. Buttons have monogram of C.H.

CLEVELAND.

Dark blue cloth collar to field coat. Evening dress coat of dark blue, white facings, with gold hound on the collar. Buttons have running fox and C.H. underneath.

NORTH CORNWALL.

Scarlet evening dress with white facings. Buttons have monogram of N.C.H.

COSHMORE AND COSHBRIDE.

Scarlet evening dress coat with primrose facings. Buttons have a running fox with C.C.H. on them.

COTTESMORE.

Scarlet evening dress coat with silk facings to match; white waistcoat. Buttons have C.H. monogram.

CROOME.

Buttons have coronet on top and monogram C.H. underneath.

DEVON AND SOMERSET STAGHOUNDS.

The buttons have stag's head surrounded by a garter, on which is embossed "Prosperity to Staghounds."

CARLAW AND IRELAND.

Dress coat of scarlet Saxony cloth. White ribbed silk breast facings. Body and skirts of scarlet silk, white silk sleeve. Buttons flat gilt, engraved C. and T.H. Field coat ordinary. Buttons as above.

CHESHIRE.

Scarlet dress coat. Breast facing of scarlet silk and linings to match. Green cloth collar; buttons plain. Vest of green cloth. Field coat scarlet. Collar same as dress. Buttons have C.H. on them. Green collar for Hunt servants.

COTSWOLD

Scarlet dress coat. Breast facing and all linings white serge silk. Green velvet collar. Buttons engraved C. Field coat. Buttons and collar same as dress.

CRAVEN.

Scarlet dress coat. Scarlet silk skirt linings. Body, sleeves, and breast facings of white serge silk. Field coat plain. Silver buttons with C.H. on them.

COTSWOLD NORTH.

Scarlet dress coat. Primrose collar and ribbed silk breast facings of the same colour. All body linings to match facings, sleeves included. Field coat ordinary. Buttons have crown and underneath monogram N.C.H.

CATTISTOCK.

Dress coat scarlet cloth. Breast facings, body and skirts scarlet silk; sleeves lined white silk. Field coat plain. Buttons have C.H. on them.

CRAWLEY AND HORSHAM.

Scarlet Saxony dress coat. White ribbed silk breast facings, lined white serge silk throughout. Field coat ordinary. Buttons have monogram C. and H.H.

CUMBERLAND.

Dress coat of scarlet superfine. Breast facings of French grey ribbed silk, lined white serge silk throughout. Field coat of scarlet, with grey cloth collar. Button has a running fox, surrounded by Cumberland Hunt.

COUNTY GALWAY.

Scarlet dress coat. Breast facings and all linings of white silk. Field coat plain scarlet; buttons engraved C.G.

DUHALLOW.

Scarlet dress coat, white ribbed silk facing; all linings white silk serge. Field coat plain.

DUMFRIESHIRE.

Pink twill dress coat; facings of white cashmere, linings to match. Field coat scarlet. Black velvet collar for Master and Hunt servants. Buttons D.F.H.

DARTMOOR.

Scarlet dress coat, white silk facings, all linings white silk. Field coat plain.

DOWN.

Black superfine dress coat with black velvet collar. Breast facings, skirt and body lined scarlet silk; white silk sleeves. Field coat plain.

DURHAM SOUTH.

Scarlet superfine dress coat with dark blue silk collar and facings. Field coat blue cloth; collar of blue velvet. Buttons have running fox and S.D. under.

MID-DEVON.

Blue plush collar to field coat. Buttons have M.D.H. on them.

SOUTH DEVON.

Buff collar to field coat; evening dress coat of scarlet cloth and buff collar and facing. Buttons have monogram S.D.H.

DUHALLOW.

Scarlet evening dress coat with white silk facings; white vest and black trousers. Buttons have "Duhallow" round the top and spray at bottom.

NORTH DURHAM.

Black collar to field coat; scarlet evening dress with facings to match; black velvet collar. Buttons have running fox, and N.D.H.

EASTBOURNE.

Scarlet cashmere dress coat, breast facing of scarlet ribbed silk to front edge. Collar of same material as breast facing, skirt and body lined with scarlet silk serge; sleeves lined white silk. Old English engraved buttons, E.B.H.

ESSEX UNION.

Dress coat of scarlet cloth; breast facing of white silk; body and skirt lined scarlet; sleeves lined white. Buttons engraved E.W.H.

ESSEX.

Scarlet dress coat; breast facing and all lining white silk. Field garments ordinary. Engraved buttons E.H. monogram.

EGLINGTON.

Scarlet dress coat; blue corded silk breast facing. Skirts, body and sleeves lined with white silk. Field garment plain. Buttons have Coronet and E.H. monogram.

ERRIDGE.

Scarlet twill cashmere dress coat; breast facing of scarlet watered silk; body and skirt linings of scarlet silk; sleeves lined white. Buttons engraved E.H. Field coat ordinary.

EAST DEVON.

Scarlet dress coat for evening wear, with brown tan facings. Buttons have E.D.H. monogram.

ENFIELD CHASE.

Blue cloth lapels and engraved buttons, E.C.H. monogram.

ESKDALE.

Buttons engraved E.F.H.

ESSEX EAST.

Buttons very plain, with E.E. raised.

ESSEX STAGHOUNDS.

Buttons have E.S.H.

ESSEX AND SUFFOLK.

Scarlet evening dress with scarlet facings. Buttons have E. and S.H. in old English letters.

EXMOOR.

Buttons engraved E.H.F.

MR. FERNIE'S.

Scarlet evening dress coat with silk facings to match. Buttons plain with the exception of old English F on them.

EARL FITZWILLIAM.

Green collar to field coat. Evening dress coat of scarlet, with dark green velvet collar; white facings. White waistcoat and plain silver buttons. Formerly the buttons were engraved with an F.

FITZWILLIAM.

Field coat has green collar. Evening dress coat scarlet, with dark green velvet collar; buttons have a crown and a lion, and underneath, F.H.

TOM BARROW'S.

Black velvet collar. Buttons have F.B.H. on them.

COUNTY GALWAY.

White collar for ladies. Evening dress coat scarlet, with white silk facings. Buttons have fox's head with C.G.H. on them.

EAST GALWAY.

Yellow collar to field coat. Evening dress coat of scarlet, with yellow facings. Buttons have fox's head and E.G.H. underneath.

VISCOUNT GALWAY'S.

Evening dress coat scarlet, with white facings. Buttons have crown above G.H. monogram.

THE HON. R. GERARD'S.

Buttons have old English G.H. on them.

GLAMORGAN.

Field coat has black collar. Evening dress coat scarlet, with collar to match; primrose facings. Buttons have old English G.H. on them.

GRAFTON.

Buttons have old English G.H. and rim.

FIFE.

Scarlet dress coat; primrose ribbed silk breast facing; body and skirt linings to match breast facing; sleeves lined with white. Button has large F on it.

FLINT AND DENBIGHSHIRE.

Dress coat of scarlet Saxony cloth; scarlet velvet collar; breast facing of scarlet serge. Skirts and body to match facing. White lining for sleeves. Buttons gilt, and engraved monogram of F.D.H., surrounded by interlacing.

GLENMORGAN.

Scarlet superfine dress coat; primrose ribbed silk facings.

GARTH.

Dress coat of scarlet cloth. Breast facings and all linings of white silk. Field coat plain. Buttons have G.H. on them.

GANTON HARRIERS.

Blue cloth dress coat; scarlet cloth collar; white silk facing. Skirts lined with blue silk. Field coat of blue cloth, with scarlet cloth collar.

HEREFORDSHIRE.

Dress coat of scarlet superfine. White satin breast facing. Skirts lined with blue silk. Field coat blue cloth with scarlet cloth collar. Dress coat of scarlet superfine; white satin breast facing, with silk body lining to match. Green velvet collar. Buttons engraved H.H. Field garment with green cloth collar.

HERTFORD.

Scarlet Saxony dress coat, plain cloth facing; body and skirts lined with scarlet silk; white sleeves. Buttons engraved H. (The plain cloth facing is not now a hard and fast rule; scarlet silk facing may be adopted if thought desirable.) Field coat of scarlet cloth. Polished steel buttons indented H.H.

HEYTHORP.

Scarlet Saxony dress coat; breast facing of white ribbed silk. All other linings white silk serge. Field coat ordinary. Buttons have H.H. monogram. Servants wear green plush coat with red waistcoat.

HAMPSHIRE.

Dress coat of blue Saxony plain facing of cloth, lined black white lining for sleeves. Buff waistcoat. Buttons Prince of Wales' Feathers above monogram H.H. Field plain.

HAMBLETON.

Dress coat of scarlet cloth, scarlet facing body and skirts to match; sleeves lined white silk. Field coat ordinary. Buttons have monogram H.H.C.

HOLDERNESS.

Scarlet superfine dress coat; scarlet or white ribbed silk breast facing. Lined white silk serge throughout. Engraved buttons, H., across which is a scroll engraved Holderness. Field coat ordinary.

EARL OF HARRINGTON.

Buttons have coronet above H.

NORTH HEREFORDSHIRE.

Field coat dark green collar. Evening dress scarlet, white satin facings; dark green velvet collar. White waistcoat. Buttons have H.H. enclosed in plain line circle.

SOUTH HEREFORDSHIRE.

Dark green velvet collar, and buttons engraved S.H.H.

HERTFORDSHIRE.

Evening dress coat of scarlet, with scarlet satin facings; white waistcoat. Silver buttons with H.H. monogram.

HURSLEY.

Silver buttons, H.H.

HURWORTH.

Buttons have fox's head above H.H.C. monogram.

EAST KENT.

Scarlet dress coat. Breast facing and all linings of white silk serge; high collar of crimson velvet. Field coat plain. Buttons plain gilt, with E.K.H. monogram.

WEST KENT.

Field coat black velvet collar, with silver piping. Evening dress coat of scarlet, with collar of the same kind as a field coat. White facings and silver buttons, with W.K.H. on them.

KILDARE.

Evening dress coat, scarlet, with white facings. Buttons have K.H.C.

KILKENNY.

Evening dress coat of scarlet, with cherry-coloured facings. Buttons have K.H. on them.

LAMERTON.

Dark green collar to both field and evening dress coats. Evening dress of scarlet. Buttons plain, with old English L.F.H. on them.

LANARKSHIRE AND RENFREWSHIRE.

Black velvet collar to field coat. Evening dress coat of scarlet with cloth facings to match. Silver buttons, with running fox and L.R.H. monogram.

LIMERICK.

Evening dress of scarlet cloth, with sky blue facings. Buttons have monogram L.H.

LINLITHGOW AND STIRLINGSHIRE.

White collar. Buttons have running fox above L.S.H.

LLANGIBDY.

Green collar. Buttons, L.H. monogram.

LEDBURY.

Mulberry superfine dress coat. Rose colour ribbed silk breast facings; body linings to match breast facings; white silk sleeve linings; skirts lined with same cloth. Gilt buttons engraved L.H. Field garment ordinary.

LOUTH.

Scarlet superfine dress coat; breast facing of French grey ribbed silk. Body, skirts and sleeves lined white silk serge. Gilt engraved button, monogram L.H. White waistcoat. Field coat ordinary. Ladies have French grey collar. Buttons as dress.

LORD YARBOROUGH.

Scarlet cloth dress coat; breast facings, body and skirts lined with scarlet serge silk. Field coat and buttons plain.

MEYNELL.

Buttons, old English M.H.

MID-KENT STAGHOUNDS.

Plain buttons with M.K.S.H. on them.

MORPETH.

Evening dress of dark blue, with light blue facings. Buttons have a running fox, with M.H. under.

MONMOUTHSHIRE.

Blue Saxony cloth dress coat; crimson silk serge breast facings and linings throughout. Collar of black velvet. Buttons mounted. M.H. monogram. Vest white marseilles. Field coat plain.

MEATH.

Scarlet Saxony dress coat; breast facings of sky blue Irish poplin; skirts, body and sleeves lined white silk serge. Gilt buttons, with M.H. on them. Field coat plain.

WEST MEATH.

Dress coat of scarlet Saxony cloth. Blue ribbed silk breast facing. Body and skirts lined scarlet silk serge. White sleeves. Gilt buttons. Field garment ordinary.

NEW FOREST.

Field coat has green collar. Evening dress coat of scarlet, with green velvet collar, white silk facings; white waistcoat. Buttons have crown above a stirrup, between which is a scroll, on which New Forest appears.

NEWMARKET AND THURLOW.

Plain buttons, engraved N. and T.H.

NORTHUMBERLAND AND BERWICKSHIRE.

Green collar to field coat. Evening dress of scarlet with primrose facings. Buttons have N.B. monogram.

NORFOLK WEST.

Dress coat of scarlet cloth; white silk breast facings and linings throughout. Buttons have W.N.H. monogram. Field coat plain.

OAKLEY.

Scarlet superfine dress coat; scarlet silk breast facings; body and skirts to match; white silk sleeves. Buttons have a crown above O on them. Field garment plain.

ORMOND AND KING'S COUNTY.

Scarlet superfine dress coat; blue Irish poplin breast facings. Body, skirt and sleeves lined white silk serge. Black velvet collar. On each side of collar a silver running fox. The ladies of the Hunt wear the fox on the shoulder. Buttons engraved O and K.C. Field coat, black collar.

OXFORDSHIRE SOUTH.

Scarlet dress coat, white silk breast-facing, and lined throughout white silk serge. Gilt buttons, with S.O.H. monogram. Field garment ordinary.

PEMBROKESHIRE HUNT CLUB.

Evening dress coat of dark blue, with dark red facings. Buttons have old English P.H.C. on them inside a plain rim.

PERCY.

Evening dress coat of scarlet, with blue collar; buff waistcoat. Buttons have fox's head and old English P.H. underneath.

PUCKERIDGE.

Buttons have old English P.H.

PYTCHLEY.

Scarlet superfine dress coat; white watered silk breast facings and roll collar. Body and skirts lined scarlet serge silk; white sleeve linings. Gilt engraved buttons, with P.H. and plain rim. White collar to field coat.

PORTSMOUTH.

Scarlet cloth dress coat; scarlet silk breast facings. Body, skirts and sleeves lined white silk. Black superfine cloth collar. Buttons and field garment plain.

PORTMAN.

Scarlet superfine dress coat; plain cloth facings. Body and skirts lined scarlet serge silk; white silk sleeve lining. Frosted gilt buttons with burnished rim and raised P in old English. Field garment ordinary.

QUORN.

Dress coat of scarlet cloth, blue watered silk breast facings. Body and skirts lined blue Merv. White silk sleeve linings. Plain buttons, with old English Q.H. on them.

RADNORSHIRE AND WEST HEREFORDSHIRE.

Buttons have R.W.H.H. on them.

LORD ROTHSCHILD'S STAGHOUNDS.

Buttons have a coronet, with R.S.S. monogram on them.

RUFFORD.

Scarlet dress coat. Eau de Nil silk breast facings; body and skirts lined with silk to match. Mounted gilt buttons, with R.H.H. monogram. Dies held by Davis, Hanover-street, London, W.

RATCLIFFE.

Dress coat of scarlet cloth; white silk breast facing and linings throughout. White cloth outside collar. Scarlet field coat with white cloth collar as per dress coat. Gilt frosted buttons with white edge and running fox, and R.H. in old English.

SHROPSHIRE.

Evening dress coat of scarlet with white facings. Buttons have S.H. on them.

SUNNINGTON.

Buttons have running fox, with "Tally Ho!" on top, and "Sunnington Hunt" beneath.

WEST SOMERSET.

Field coat has black cloth collar. Evening dress coat of scarlet, with black cloth collar, and red silk facings. Buttons have old English W.S.H. on them.

SOUTHWOLD.

Evening dress coat of scarlet, white silk facings. Buttons frosted with old English S.W.H. on them.

SOUTH STAFFORDSHIRE.

Field coat has maroon velvet collar. Evening dress coat of scarlet, with crimson velvet collar; canary facings. Buttons have monogram consisting of H.S.S. and a knot.

SUFFOLK.

Evening dress coat of scarlet, with white facings. Buttons have old English S.H., with a plain rim.

OLD SURREY.

Field coat has green collar. Evening dress coat of scarlet also has a green collar. Plain buttons, with O.S.H. monogram.

SURREY STAGHOUNDS.

Buttons have S.S.H. enclosed in antlers.

EAST SUSSEX.

Evening dress coat of scarlet, white silk lining and facings; white waistcoat. Buttons have E.S.H. monogram on them.

SOUTH DOWN.

Scarlet dress coat; plain cloth facings, lined white silk throughout. Buttons have old English S.D.H. on them. Field garment plain.

RIPLEY AND KNAP HILL.

Field garment of green box-cloth; black velvet collar made up in the style of hunt frock. Frosted gilt buttons stamped R.K.H.

STAFFORDSHIRE NORTH.

Scarlet Saxony dress coat; breast facing and all linings of scarlet silk serge. Buttons have a knot and N.S.H. monogram. Field coat plain.

SURREY UNION.

Scarlet cloth dress coat; scarlet or white guesary breast facings; white serge silk linings throughout. Buttons have U.H. monogram. Field garment plain.

SOUTH DORSET.

Scarlet dress coat; breast facings of cloth, lined throughout scarlet silk serge; white cloth outside collar. Buttons have running fox above S.D. monogram. Field coat ordinary with the exception of collar, which is same as the dress coat.

STEVENSTONE.

Dress coat of scarlet cloth; breast facing of heavy twill scarlet silk; body and skirts lined scarlet silk serge; white silk sleeve linings. Engraved buttons. Field coat plain.

TWERTON.

Evening dress coat of scarlet, white facings. Buttons have old English T on them.

TARPORLEY.

Scarlet superfine dress coat; plain cloth breast facing, body and skirts lined scarlet silk serge; white silk sleeve linings; outside collar of green cloth; green cloth vest. Field garment to have green cloth collar like dress coat. Buttons engraved T.H. monogram.

TAUNTON VALE.

Evening dress coat, scarlet, with white facings. Buttons have T.V.H. and plain rim.

TIPPERARY.

Evening dress coat of scarlet, with white satin collar, with fox on one side. White satin knee breeches. Buttons have T.I.P. monogram.

TWYSIDE.

Evening dress coat of blue cloth; black velvet collar, white facings and waistcoat. Buttons have Prince of Wales's feathers enclosed in garter, bearing as motto. "Floreat Litora, Tivi."

LORD TREDEGAR'S.

Evening dress coat scarlet, with white silk facings; white waistcoat. Buttons have T.H., and fancy border engraved.

TEDWORTH.

Dress coat of scarlet cloth; white ribbed silk breast facings; scarlet body and skirt linings of silk serge; white silk sleeve linings. Buttons have T.H. enclosed in fancy border. Field coat plain.

TYNEDALE.

Scarlet dress coat; breast facing and all linings of scarlet silk serge; outside collar of green velvet. Green cloth collar to field garment. Buttons have fox's head enclosed in garter, with Tynedale Hunt Club.

TICKHAM.

Dress coat of scarlet cloth; scarlet serge breast facings and linings. Buttons have running fox and old English T.H. on them. Field coat plain.

VALE OF THE WHITE HORSE (CIRENCESTER).

Scarlet superfine dress coat; white ribbed silk breast facings. All other linings white serge silk. Buttons, old English V.W.H. Field coat plain.

UNITED HUNT CLUB.

Evening dress coat of scarlet, with green facings. Buttons have U.H.C. monogram.

VALE OF WHITE HORSE (CRICKLADE).

Evening dress of scarlet, with velvet collar to match. Buttons have V.W.H. monogram.

VINE.

Evening dress coat of scarlet; white facings; black collar, embroidered with a vine leaf. Buttons have vine leaf and V.H. on them.

WARNHAM STAGHOUNDS.

Buttons have W.S.H. on them.

NORTH WARWICKSHIRE.

Evening dress coat of scarlet; scarlet silk facings; white waistcoat. Buttons have N.W.H.C. monogram on them.

WESTERN.

Buttons have monogram enclosed in border with "Campis Nostris."

WESTMEATH.

Black collar and field coat for Master and Hunt servants. Evening dress coat scarlet; black collar; white poplin facings. Buttons have a shamrock leaf surrounded by a garter, having West Meath Hunt.

WEST SURREY STAGHOUNDS.

Field coat has a maroon velvet collar. Buttons have W.S. S.H. monogram.

SOUTH AND WEST WILTS.

Evening dress coat scarlet; white silk collar and facings. Buttons have fox's head and S.W.W. on them.

WILTON.

Dark blue melton cloth waistcoat. Evening dress coat, scarlet, with silk facings to match. Buttons have old English W.H. engraved on them.

WORCESTER.

Buttons have fox's head and W.H. on the lower part.

WARWICK.

Scarlet cloth dress coat: breast facings, body and skirts of scarlet silk; sleeves white. Buttons and field coat plain.

WHADDEN CHASE.

Dress coat of scarlet superfine; white ribbed silk breast facings. Body and skirts lined either white or scarlet silk serge; sleeves lined white. Buttons have running fox and W.C.H. monogram underneath. Field coat has dark red velvet collar. Buttons as dress.

WEXFORD.

Scarlet cloth dress coat; yellow breast facing; all linings of white silk serge. Gilt buttons engraved W.H. Field coat, black velvet collar. Buttons as dress.

WARWICKSHIRE.

Scarlet superfine dress coat: breast facings of scarlet watered silk with roll collar. Body and skirts scarlet serge silk; sleeves lined white; white waistcoat. Field coat scarlet; black velvet collar. Buttons have W.H.C.

WORCESTERSHIRE.

Dress coat scarlet superfine; blue ribbed silk breast facings; skirts lined blue; white body and sleeves. Buttons have a rim, with W.H.C. on them. Field coat plain. The field coat for Hunt Master and Hunt servants has a blue collar.

WIRRAL.

Field coat of green treble-milled Melton; scarlet cloth collar; skirts lined cloth; body and sleeves flannel.

WYNSTAY, OR SIR WATKIN WYNS.

Scarlet cloth dress coat: buff ribbed silk breast facings; all other linings of white silk serge; engraved buttons. Field coat ordinary.

YORK AND AINSTAY.

Roll collar dress coat of scarlet twill cashmere; breast facing and roll of scarlet watered silk; scarlet body and skirt linings; white sleeves. Buttons, Y and H above a running fox. Field coat plain.

EARL OF YARBOROUGH'S.

Evening dress coat of scarlet, with silk facings to match. White waistcoat. Buttons have a coronet above a Y.

ZETLAND (LATE OLD RABY).

Scarlet Saxony dress coat: white ribbed silk breast facings; body, skirt and sleeves lined white silk serge. Black velvet collar with gold running fox on each side. Engraved buttons with crown above a Z. Scarlet field coat with black velvet collar same as dress.



THE
TAILORS' TREASURY
 Of USEFUL INFORMATION.

CONTAINING

A Scale of Proportionate Measures for Men.
 A Scale of Proportionate Measures for Women.
 A Simple Guide to Book-Keeping.
 A Useful Ready Reckoner of Fractional Parts.
 A List of Trimmings, &c.
 A Table of Quantities for a Wide Range of Garments.
 A Complete Dress Guide for all Occasions.
 Recipes for Cleaning and Reviving Cloth, Removing Shine,
 Cleaning Furs, Silks or Satins, White Breeches, &c.
 Waterproofing and Testing Cloth, & other Useful Information.
 Rules for the Cutting Room.

Containing also

The "Tailor and Cutter"
CHART OF THE SEASON'S FASHIONS.
CATALOGUE OF STANDARD PUBLICATIONS,
PROSPECTUS OF
THE "TAILOR & CUTTER" ACADEMY
 And full Particulars and Prices of Model and Special Cut Patterns.
 Trade Appliances, Trade Printing, &c.

Issued by the Proprietors:
THE JOHN WILLIAMSON CO., LTD.
 42, Gerrard St.. London, W.

THE TAILOR & CUTTER ADVERTISING BLOCKS.



Electros of any of the above, suitable for Newspaper Advertising and similar purposes, price 5/- per figure; or in smaller sizes, 3/6 Blocks for Outfitting, Hosiery, Cap, and other Trades supplied. Special Drawings of Special Garments by our own Artist.

The John Williamson Company Limited, 42, Gerrard Street, Shaftesbury Avenue, London, W.

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This scale of Measures is an extract from Vincent's System of Cutting, Price 30/- complete. It is illustrated by hundreds of diagrams and shows how to cut all

Lounges
4 in
Morning
Frock and
Chesterfie
Covert Co
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Cassocks,
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This scale of Measures is an extract from Vincent's System of Cutting, Price 30/- complete. It is illustrated by hundreds of diagrams, and shows how to cut all kinds of Gentlemen's and Ladies' garments, Liveries and Uniforms.

VINCENT'S CARD OF RELATIVE PROPORTIONS FOR MALES.

Chest.	22	24	26	28	30	32	34	36	38	40	42	44	46	48	50
Waist.	23	24	25½	27	28	28½	29½	32	34	37	39½	42	46	50	54
Seat	23	24½	26½	28½	31	33	35	37	39	41	43	45	47	49	51
Scye Depth	5¼	6	6¾	7¼	7¾	8¼	8¾	9	9¾	9¾	10½	10½	10¾	11	11¼
Natural Waist.	10	12	13½	14¾	16	16¾	16½	17	17¼	17½	17¾	17¾	18	18¼	18½
Full Length Lounge.	17	20	22½	24	26	27½	28½	29	29½	30	30½	31	31½	32	32
Full Length Frocks & Dress						37	37½	38	38½	39	39	39½	39½	40	40
X Back	4¾	4¾	5½	5½	6	6½	6¾	7¼	7½	8	8¾	8¾	9	9¼	9½
Elbow	10	12	14	16	18	19	20	21	21½	22½	23	23½	24	24	24
Cuff.	15½	19½	22½	25¼	27½	29½	30¾	32	33	33½	33½	34	34	34	34
X Chest.	4¾	5¼	5¾	6¼	6¾	7¼	7½	8	8½	9	9½	10	10½	11	11½
Front Shoulder.	8½	9¼	10	10½	11	11½	12	12½	13	13½	14	14½	15¼	16	16¾
Over Shoulder.	11½	12¾	13½	14¾	14¾	15½	16¼	17	17¾	18½	19¼	20	21	22	23
Vest Length.	16¼	17¾	19	20¼	21¾	23	24	25	25½	26	26½	27	27½	28	29
Side Trousers.	22½	27½	32½	36½	38½	40	42	43½	44	45	45½	46	46½	47	47½
Leg.	15½	19½	23¼	26½	28	29½	30½	31½	32	33	33½	34	33½	33	32½
Knee.	10½	11¼	12	13	14	15½	16½	17½	18	19	20	21	21½	22	22½
Bottom.	10	10¾	11½	12½	13½	14	15½	16½	17½	18¼	19	20	20½	21	21½
Tight Knee.	8¾	9½	10¼	11	12	12½	13½	14½	15½	16	16¾	16¾	17½	17½	18
Small	8	8¾	9½	10¼	10¾	11¼	11¾	12¾	13¼	13¾	14¼	14¾	15¼	15¾	16¼
Calf.	8½	9¼	10	11	12	13	14	15	15½	16	16½	17	17¼	17½	18
Neck.	11½	12	12½	13	13½	14	14½	15	15½	16	16½	17	17½	18	18½
Size.	000	1	5	7	11	2	3	4	5	6	7	8	COPYRIGHT		

Breeches length to Small. 3 half leg length, Knee 2 inches higher Calf 3 inches lower. Waist for Breeches & Trousers 1 inch less than for Coats, Morning Coats 3 inches shorter than Frocks

This scale of Measures is an extract from Vincent's System of Cutting, Price 30/- complete. It is illustrated by hundreds of diagrams, and shows how to cut all kinds of Gentlemen's and Ladies' garments, Liveries and Uniforms.

FASHION LENGTHS AND PROPORTIONS.

Lounges are now made half height of figure, less 3 or 4 inches.

Morning Coats half height, plus 4 to 6 inches.

Frock and Dress Coats, half height, plus 6 inches.

Ochesterfields, five-eighths total height.

Covert Coats, half total height, less 1 or 2 inches.

Vests, one-fourth total height, plus 8 inches.

Cassocks, height of figure, less 10 inches.

The width across the half-back equals one-fifth of chest measure.

The width across the half-chest equals one-fourth of chest, less 1 inch.

The size of the neck is five-twelfths of the breast measure.

The size of the armhole is half of breast measure, less 1 inch.

The size of waist is five-sixths of breast measure.

The size of hips is 1 inch more than the breast measure.

From finger-tip to finger-tip equals the height.

The length of the leg is half the height less 2 inches.

The small of the leg is midway between the fork and ankle

The knee is usually 2 inches above the small, and the calf is 3 inches below.

The elbow is midway between cuff and top of forearm.

The John Williamson Company Limited, 42, Gerrard Street, Shaftesbury Avenue, London, W.

"THE TAILOR AND CUTTER"

RELIABLE MODEL PATTERNS.

These are now cut in the following sizes and prices, and may absolutely be relied upon both as regards fit and fashion.

Gent's Garments.

Style	Sizes Breast measure	Price each	Price Set of 14
Dress Coat, step collar ...	31 to 50	10d.	10/6
Dress Coat, roll collar ...	31 to 50	10d.	10/6
Dress Lounge, step collar ...	31 to 50	10d.	10/6
Lounge, 3 seam round front	31 to 50	10d.	10/6
Lounges with easy scyes ...	31 to 50	10d.	10/6
Lounges working men's ...	31 to 50	10d.	10/6
Lounges whole bk. for. front	31 to 50	10d.	10/6
Lounges square shoulders ...	31 to 50	10d.	10/6
Morning Coats ...	31 to 50	10d.	10/6
Morning Coats with easy scyes	31 to 50	10d.	10/6
Morning Coats working men's	31 to 50	10d.	10/6
Morning Coats square shoulders	31 to 50	10d.	10/6
Shooting Coats ...	31 to 50	10d.	10/6
Shooting Coats whole bk. 3 seam	31 to 50	10d.	10/6
D.B. Reefers ...	31 to 50	10d.	10/6
Frock Coat ...	31 to 50	10d.	10/6
Norfolk Jackets ...	31 to 50	10d.	10/6
D.B. Chesters ...	31 to 50	10d.	10/6
S.B. Chesters ...	31 to 50	10d.	10/6
S.B. Ulsters ...	31 to 50	10d.	10/6
D.B. Ulsters ...	31 to 50	10d.	10/6
Raglans ...	31 to 50	10d.	10/6
Yoked Raglans ...	31 to 50	10d.	10/6
Step Collar Vests ...	31 to 50	5d.	6/-
No-Collar Vests ...	31 to 50	5d.	6/-
D.B. Vests ...	31 to 50	5d.	6/-
Dress Vests ...	31 to 50	5d.	6/-
Clerical Vests ...	31 to 50	5d.	6/-
Cassock Vests ...	31 to 50	5d.	6/-
Coachman's Frock ...	31 to 50	10d.	10/6
Linen Shirts ...	31 to 50	10d.	10/6
Flannel Shirts ...	31 to 50	10d.	10/6
Farmers' Breeches ...	32 to 44st	10d.	4/3
Livery Breeches ...	32 to 44	10d.	4/3
Baggy Breeches ...	32 to 44	10d.	4/3
Knicker Breeches ...	32 to 44	10d.	4/3
Farmers' Leggings ...	5 sizes	6d.	2/-
West End Trousers ...	31 to 50st	10d.	10/6
Working Men's W.F. ...	31 to 50	10d.	10/6
Bell Bottom Trousers ...	31 to 50	10d.	7/6
Riding Trousers ...	31 to 50	10d.	7/6

Ladies' Garments.

Style	Sizes Breast measure	Price each	Price Set of 14
S.B. Bodice ...	29 to 42	10d.	7/6
S.B. Jacket, close-fitting ...	29 to 42	10d.	7/6
F.F. Covert Coat Semi-fitting	29 to 42	10d.	7/6
F.F. Jacket Semi-sac ...	29 to 42	10d.	7/6
F.F. Sac, loose fitting ...	29 to 42	10d.	7/6
D.B. Reefer close back Semi-front	29 to 42	10d.	7/6
S.B. Norfolk Jacket ...	29 to 42	10d.	7/6
D.B. Newmarket close fitting	29 to 42	10d.	7/6
S.B. Bolero whole back, elbow sleeves	29 to 42	10d.	7/6
S.B. Eton close back ...	29 to 42	10d.	7/6
Princess Robe S.B. ...	29 to 42	10d.	7/6
S.B. Ulster close fitting ...	29 to 42	10d.	7/6
Fly-Front Ulster Semi-sac ...	29 to 42	10d.	7/6
D.B. Sac Fitting whole back	29 to 42	10d.	7/6
S.B. Inverness ...	29 to 42	10d.	7/6
S.B. Step Collar Vest ..	29 to 42	10d.	7/6
S.B. Riding Habit ...	29 to 42	10d.	7/6
	waist	each	set of 7
Close Fitting Train ...	22 to 28	1/2	5/0
Safety Train ...	22 to 28	1/2	5/0
Apron Train ...	22 to 28	1/2	5/0
Ride Astride Train ...	22 to 28	1/2	5/0
Riding Breeches ...	22 to 28	1/2	5/0
Riding Trousers ...	22 to 28	1/2	5/0
Circular Skirt, 1 piece ...	20 to 28	1/2	5/0
Five Gore Skirt ...	20 to 28	1/2	5/0
Seven Gore Skirt, full ...	20 to 28	1/2	5/0
Nine Gore Skirt, very full ...	20 to 28	1/2	5/0
Corselet Skirt, seven gore ...	20 to 28	1/2	5/0

Boy's Garments.

Style.	Garment.	Sizes Breast	Each	Set of 7
Lounge Jacket	25 to 31	7	3 9
Reefer Jacket	25 to 31	7	3 9
Eton	25 to 31	7	3 9
Covert Coat	25 to 31	8	3 9
Trousers	25 to 31 seat	8	3 9
Knickers	25 to 31 seat	6	2 9
Vest	25 to 31	4	2 0

Assorted Outfits from customers own selection supplied as follows, viz..
Seven 10d. Patterns, 4s. 3d.; Fourteen, 7s. 6d.; Twenty, 10s. 6d.; Forty-two, 21,
Five 1s. patterns being reckoned as equal to six at 10d., or two 5d. as equal
to one at 10d

Table of Aliquot Parts.REGD.

1	7/8	3/4	2/3	5/8	1/2	1/3	1/4	1/5	1/6	1/7	1/8	1/9	1/10	1/11	1/12
12	10½	9	8	7½	6	4	3	2½	2	1½	1½	1⅔	1½	1⅔	1
12½	11	9⅔	8⅔	7⅔	6½	4½	3½	2½	2⅔	1¾	1⅝	1½	1½	1½	1⅔
13	11⅔	9¾	8¾	8⅔	6½	4⅔	3¾	2⅔	2½	1⅞	1⅝	1½	1⅔	1½	1⅔
13½	11⅞	10⅔	9	8½	6¾	4½	3⅔	2¾	2½	2	1¾	1½	1⅔	1½	1⅔
14	12½	10½	9⅔	8¾	7	4½	3½	2⅔	2⅔	2	1¾	1⅝	1½	1⅔	1½
14½	12¾	10⅞	9¾	9⅔	7½	4⅞	3⅝	3	2½	2⅔	1⅞	1⅝	1½	1⅔	1½
15	13⅔	11½	10	9⅔	7½	5	3¾	3	2½	2½	1⅞	1¾	1½	1⅔	1½
15½	13⅞	11⅝	10⅔	9¾	7¾	5½	3⅞	3⅔	2⅔	2½	2	1¾	1⅝	1½	1⅔
16	14	12	10¾	10	8	5⅔	4	3½	2¾	2⅔	2	1⅞	1⅝	1½	1⅔
16½	14½	12⅔	11	10⅔	8½	5½	4⅔	3⅔	2¾	2⅔	2⅔	1⅞	1¾	1½	1⅔
17	14⅞	12¾	11⅔	10⅞	8½	5¾	4½	3½	2⅞	2½	2⅔	2	1¾	1⅝	1½
17½	15⅔	13⅔	11¾	11	8¾	5⅞	4⅔	3½	3	2½	2½	2	1¾	1⅝	1½
18	15¾	13½	12	11½	9	6	4½	3⅔	3	2⅔	2½	2	1⅞	1¾	1½
18½	16½	13⅞	12⅔	11⅝	9½	6½	4⅝	3¾	3⅔	2⅔	2⅔	2⅔	1⅞	1¾	1⅝
19	17⅔	14½	12¾	11⅞	9½	6⅔	4¾	3⅞	3½	2¾	2⅔	2⅔	2	1¾	1⅝
19½	17⅞	14⅝	13	12½	9¾	6½	4⅞	4	3½	2⅞	2½	2½	2	1⅞	1⅝
20	17½	15	13⅔	12½	10	6½	5	4	3⅔	2¾	2½	2½	2	1⅞	1¾
20½	18	15⅔	13¾	12⅞	10½	6⅞	5½	4½	3½	3	2⅔	2⅔	2⅔	1⅞	1¾
21	18⅔	15½	14	13⅔	10½	7	5½	4½	3½	3	2⅔	2⅔	2⅔	2	1¾
21½	18⅞	16⅔	14⅔	13½	10¾	7½	5⅔	4⅔	3⅔	3½	2¾	2½	2½	2	1⅞
22	19½	16½	14½	13½	11	7⅔	5½	4½	3½	3½	2¾	2½	2½	2	1⅞
22½	19¾	16⅞	15	14⅔	11½	7½	5⅝	4½	3½	3½	2⅞	2½	2½	2⅔	1⅞
23	20⅔	17½	15⅔	14⅔	11½	7¾	5¾	4⅝	3⅞	3⅔	2⅞	2⅔	2⅔	2⅔	2
23½	20⅞	17⅞	15¾	14¾	11¾	7⅞	5⅞	4¾	4	3⅔	3	2⅔	2⅔	2⅔	2
24	21	18	16	15	12	8	6	4¾	4	3½	3	2¾	2½	2½	2

Where the Aliquot part will not divide exactly the division on the tape nearest to it on the larger side is given. To use this table select the number agreeing with the half chest or waist measure under the column marked 1, then look across the top till the fraction required is found, then follow the column down till you get opposite the number found first, thus:— One-seventh of 19, first find 19 on column 1, then follow one-seventh column down till opposite 19 and you will find the result 2¾, and so on for the other Aliquot parts.

OUR MODEL PATTERNS & HOW TO USE THEM.

A large number of the most successful cutters in the kingdom use model patterns as the basis of their operations, and their ranks are being constantly added to. It is a necessary part of a cutter's education to know how to use model patterns, as it enables him to get over a lot of work in a short time.

The cutter who uses model patterns must have his wits about him when he takes the measures, for not only must he get the size of his customer accurately, but detect any deviation there may be in his form. Any deviation in attitude should be noted in the order book, such as: Erect, square-shouldered, etc. Carefully book the details of the order, so that the customer's wishes may be correctly interpreted.

Patterns are usually selected according to the breast measure, and some cutters use a size larger than the customers' chest indicates, when they wish to impart extra ease. On the other hand, when a man is corpulent, then use a pattern a size smaller, as when adding the extra size to the front of waist, an addition is sure to be required at the chest, thus bringing the total size up to that required.

CUTTING FROM THE CLOTH.

First, note if there is a way of the wool, and if there is, let the pile run down. Examine the selvedge for strings, which indicate damage. If any part has to be cut on the crease, arrange for it to go on the double edge, for instance, the outside collar always, and in some cases the back of the Lounge. The patterns never provide for turn-ups, so that in the case of sleeves and trousers, from 1 to 1½ in. must be left on beyond the bottom of the pattern. Inlays should be left where desired. The usual ones are: Coats—Shoulders ½ in. at neck and scye, and ¾ in. at shoulders; sideseams 1 inch; back of skirt 1 inch; top of back ½ in.; hindarm of topsleeve ¾ in. Vests—Sideseams of back 1 inch. Trousers—Seatseam about 1 inch; sideseam about 1 inch; top of legseam about 1 inch, to nothing at knee. Inlays are quite optional, and if thought best to omit them, they may be done without, whereas the upturns must always be provided.

Our models may be made up plainly. Provision is made for ¾ in. seams at all parts, and the buttons to stand about 1 in. from the edge in the case of S.B. coats and jackets, and ¾ in. from the edge for vests. The fit of the shoulders will be improved if V's are inserted in the canvas at neck, scye, and shoulder. The front edge should be slightly drawn in, and the pockets properly stayed with linen to the nearest seams. The facing should be put in wide across the shoulders and over the turn. The collar should be put on long at the hollow of gorge, but fair across the back and in front of the break. The sleeve pitches are marked on each pattern. The fulness should be kept well on to the top, and start about 1 inch in front of the shoulder-seam. The undersleeve should be kept tight round the back scye, and any surplus size there may be, put at the bottom of the scye. In body coats the fulness of the skirt should start directly in front of the underarm seam. In finishing slits, &c., the rule is left over right, which is also followed in the case of the buttoning.

ADAPTING OUR PATTERNS.

Length: Slight additions to the length of sleeve, the length of vests, and legs of trousers may be made at the bottom; but in extreme cases the length should be added to sleeve half above the elbow and half below; and trousers half above the knee and half below. Additions to the length of jackets and coats may generally be made at the bottom, but in some cases it will be necessary to adjust the length to the waist, between the bottom and scye to the waist. Variations in the size of waist should be made in the case of coats, jackets, and vests, one-third at the side and bottom of front, and two-thirds at the front. In the case of trousers all at the side with an addition of one-third of the increase to the top of the fall. For erect figures add to the length of the front shoulder and shorten the back at top, and give the sleeve a more backward hang. For stooping figures, lengthen the back at the top and shorten the front, giving the sleeve a more forward hang. For square shoulders and short necks lower the neck point of both back and forepart to nothing at the shoulder end. For sloping shoulders and long necks add to the neckpoint of both back and forepart, filling in the neck to correspond, and sloping it off to nothing.

(From a Lecture on "Tailors' Accounts, &c.," recently delivered before the Students at "The Tailor and Cutter" Academy, by Mr. G. C. Boroughs.)

DAY BOOK

Instructions:

N.B.—The right-hand side of both Bought and Sales Ledger is called the Credit side, and the left hand the Debit side.

INVOICE BOOK[illegible][illegible]

The John Williamson Company Limited, 42, Gerrard Street, Shaftesbury Avenue, London W.

"TAILOR & CUTTER" PUBLICATIONS.

Books, Journals, Fashion Plates.)

THE CUTTER'S PRACTICAL GUIDE:—

	£	s.	d.
Trousers	10	0	
Vests	5	0	
Lounges, etc.	10	0	
Bodycoats	10	0	
Overcoats	10	0	
Ladies'	10	0	
Liveries	10	0	
Clerical Garments	7	6	
Clerical Robes, etc.	7	6	
Military Garments	15	0	
Juvenile Garments	10	0	
Defects and their Remedies	7	0	
Cutting by Model Patterns	10	0	
THE C.P.G. COMPLETE	5	0	0
Pocket Edition C.P.G.	7	6	
Ladies' Tailor System	10	0	
PRACTICAL TAILORING:—			
Part I., Trousers	3	6	
Part II., Trousers	3	6	
Part III., Vests	3	6	
Part IV., Lounges	3	6	
Part V., Bodycoats	3	6	
FIVE PARTS IN ONE VOL.	15	0	
Cutting Room Routine	6	0	
The Trimmer's Guide	3	6	
Model Pattern Guide	3	6	
Economical Cutting	6	0	
Polytechnic Coat System	7	6	
Shirt Cutter's Guide	3	6	
How to Become a Cutter	3	6	
Seven Star Coat Systems	7	6	
Seven Star Trousers System	7	6	
Belfast's Coat System	3	6	
„ Trousers System	3	6	
„ Vest System, &c.	3	6	
„ COMPLETE	10	6	
Art of Trying-on	7	6	
The Reliable Coat System	10	6	
„ Trouser Cutting	10	6	
„ Vest System	6	6	
„ COMPLETE	1	6	0
New Clothes from Old, or Tailoring Renovations	1	0	
Tailoring by Subdivision	3	6	

VINCENT'S SYSTEM OF CUTTING.

	£	s.	d.
Part I. Trousers, Vests and Breeches	5	0	
Part II. Jackets, Coats, etc.	7	6	
Part III. Overgarments	5	0	
Part IV. Ladies' Garments	5	0	
Part V. Grading & Trying-on	5	0	
Part VI. Breast Measure Method	5	0	
THE SYSTEMS COMPLETE	1	10	0
The Sewing Machine	2	6	
Students' Ladies' Tailoring	2	6	
"The Tailor & Cutter" Time Log	2	6	
The Tailors' Handbook	3	6	
Ladies' Garments & How to Make Them. Part I.	3	6	
Ditto ditto Part II.	3	6	
Wampen's Anatomy	2	6	
Wampen's Anthropometry	10	0	
Wampen's System (Tonkin)	10	0	
The Art of Measuring	2	6	
Fashion Folio, cloth bound	3	6	
Ditto, paper covers	2	0	
The Herald Workman's Ticket and Order Book	5		
The L.S.C. System of Dress Cutting			
„ Part I.	1	0	
„ Part II.	1	0	
COMPLETE (Cloth Bound)	2	6	
Periodical Publications:—			
The Tailor and Cutter (monthly)	1	0	
The Ladies' Tailor (monthly)	1	0	
The Tailor and Cutter (weekly)	0	2	
The Tailoress & Dress Cutter (weekly)	0	1	
Semi-Annual Plate of Gent's Fashions	3	6	
„ „ Uncoloured	2	0	
Semi-Annual Plate of Ladies' Fashions	2	0	
Plate of Juvenile Garments	3	6	
Plate of Clerical Garments	10	0	
Plate of Military Uniforms	10	0	
Plate of Livery Garments	6	0	
„ „ Uncoloured	3	0	
Plate of Motoring Costume	2	0	
Plate of Equestrian Garments	2	0	
Plate of Hotel Uniforms, etc.,	2	0	

The "Tailor and Cutter" Dress Guide.

What to Wear and When to Wear it.

Purpose.	Coat.	Vest.	Trousers.	Overcoat.	Boots.	Collar.	Shirt.	Tie.	Jewellery.	Hat.
Business.	Lounge or Morn'ng coat	No-collar or step collar S.B. Vest	Same as Coat or dark serge	Chester F.F. or D.B.	Lace or Button.	med. style	coloured white or	dark cravat	neat gilt	Felt
Business dress for these in responsible positions	D.B. Frock or black Morning coat	dark fancy D.B. as coat	neat stripe	F.F. Chester or D.B. Frock	Lace or Button	med. style	white	black tie	pearl or gilt.	Silk.
Morning Dress	D.B. Frock	light or dark or as coat, D.B. fancy.	neat stripe	Fur lined Chester	Lace or Button	stand or stand and fall	white	black or neat colour	pearl or gilt	Silk
Dress Evening	black Dress coat	S.B. or D.B. dress, white or black	black with or without braid	F.F. Chester or Inverness	Dress Shoes	Stand	white dress shirt	white bow	diamond pearl or gilt	Silk or Opera
Informal Dress	Dress Jacket	S.B. or D.B. Dress, light or black	black	Chester	Boots or Dress Shoes	stand or stand and fall	white dress shirt	black bow	pearl or gilt	Silk
Official Court Dress	Uniform	none with uniform	Uniform	To rank	Boots		white			Official
Court Dress	Velvet Court Dress	velvet court vest	knee breeches and silks	fur lined	Court Shoes	narrow stand	white shirt	lace	pearl or gilt	Cocked
Weddings	D.B. Frock	D.B. fancy vest	light or med. shade neat stripe		Patent Shoes	stand and fall	white	white or light	diamond pearl or gilt	Silk
Funerals	black D.B. Frock	black S.B.	black	F.F. or D.B. Chester	Lace or button	med. style	white	black	black	Silk
Cricket	flannel shirt	no vest, but club sash or belt	white or grey flannel		white Boots or Shoes	on shirt	flannel			cap
Boating	flannel Jacket	none	striped flannel or white drill		white Boots or Shoes	on shirt	flanne or canvas	club pattern		straw
Tennis	Blazer	none but club sash or belt	white or grey		white boots or shoes	on shirt	flannel or canvas	club ribbon or bow		straw or cap
Football	shirts for soccer, jerseys for rugby	none	short stockings and pads		football boots, lace	on shirt	flannel, or jersey knitted			cap
Fishing	Norfolk	S.B. Vest	Trousers or Knickers sometimes Leggings	Cape, Raglan or loose fitting Chester	heavy boots	on shirt or low turn over	flannel	ordinary sailor knot	pearl or gilt	cap, Alpine or straw
Hunting	S.B. Frock full skirted Mor'ing Coat	S.B. Vest Hunting	Breeches and top Boots		Top Boots	narrow stand or stock	coloured flannel	knot	pearl or gilt	silk, felt, or velvet cap
Shooting	S.B. Morning Coat or Norfolk	S.B. as Coat	Breeches and Leggings	Cape or loose Overcoat	heavy Boots	narrow stock of medium style	coloured flannel	knot	pearl or gilt	cap or Alpine
Cycling	Jacket or Norfolk	S.B. as Coat	Knickers and Hose		Shoes	med. style	coloured flannel	neat knot or bow	pearl or gilt	cap
Motoring	D.B. Reefer button up	S.B.	Trousers or Breeches and Gaiters	D.B. ?	Boots	narrow stand	coloured flannel	neat knot or bow	pearl or gilt	cap
Driving	S.B. Frock light	S.B. fancy vest, hunting	Trousers		Boots, tan	stand	coloured flannel	neat knot	pearl or gilt	beaver
Golf	red Jacket	S.B. fancy	Knickers and hose	Cape	Boots, heavy	on shirt, or med. style.	coloured flannel	club ribbon bow	pearl or gilt	cap
Walking	Lounge or Norfolk	S.B. as Jacket	Knickers or Trousers		Boots, heavy	on shirt, or med. style	coloured flannel	neat knot	pearl or gilt	Alpine, cap straw or Panama

Our Special Patterns and How to Use Them.

In order to make our specially cut patterns as useful as possible to our readers, we recently published the following article concerning them.

SENDING ORDERS.

In sending orders, our readers are asked to note the following points:

1. Send your name and full postal address clearly written on each order.
2. Write the order as concisely and clearly as possible, giving the measures of length and width, particulars of style of garment, and description of figure if in any way disproportionate.
3. In all cases send postal order to cover cost of pattern. All patterns cut specially are charged 1s. 2d., with the exception of Vests, Gaiters, and Caps, which are charged 7d. and Skirts, Robes, Gowns, etc., which cost 1s. 8d.
4. Send the order in a letter, postage paid, to The John Williamson Company Limited, 42, Gerrard Street, Shaftesbury Avenue, London, W. You will then receive a pattern by the next post that will invariably give you satisfaction.

THE MEASURES REQUIRED.

For Frock, Dress, or Morning Coats, Lounges, Chesterfields, Ladies' Jackets, Bodices, Inverness Capes, Military or Naval Uniforms, Clerical or Livery Coats, etc.

Lengths: Nape of neck to natural waist, nape of neck to full length, centre of back to back scye, centre of back to elbow with arm bent, centre of back to wrist with arm bent.

Widths: Size round chest, size round waist, size round hips.

For Vests:—Nape to opening, nape to full length, chest, waist.

For Trousers: Side length, leg length, waist, seat, knee, bottom (fashion width).

For Breeches: Side length, leg length to knee, small, calf and full length, waist, seat, tight knee, small, calf and bottom.

For Ladies' Skirts, Riding Trains, Trousers, Breeches, etc., side length, waist and seat.

For Gaiters: Length, size of calf, and bottom.

All these measures should be taken in harmony with the customer's requirements, easily if an easy fit is wanted, tightly if a tight fit is wanted.

DISPROPORTION.

The principal points to be noted in connection with disproportion are attitude and slope of shoulders; thus the customer may be either erect or stooping, or even very bent forward. The shoulders may either be extra square or sloping. It is not necessary to state that the customer is corpulent or thin in the waist, as the measures show that. A danger to guard against is in describing a figure as disproportionate which is as nearly normal as not to need any alteration in the pattern of his garments, and it is always wise to err on the side of cutting the garment with too little provision for disproportion than too much.

CUTTING FROM THE CLOTH.

The pattern as sent will have provision made for $\frac{1}{2}$ in. seams at all parts; if more is required it must be added on when cutting. Turn-ups must be allowed at the bottom of the sleeves, trousers, ladies' skirts, etc., say about $1\frac{1}{2}$ in. Inlays should be left all round the shoulders down the sideseam, and across the bottom of coats, jackets, etc., down the hindarm of the sleeve, they should be left at the sideseam of vests, down the seat and the sideseam of trousers, down the side of skirts, and any other part at which it is anticipated the customer may have his own ideas of fit. All parts should be taken from the material as nearly as possible to the position they will occupy on the figure, so that the warp threads run in the perpendicular, and the woof threads with the horizontal of the figure.

TRYING-ON

Patterns as sent by us will produce good-fitting garments for customers of the size and shape described in the order; but in order to produce garments that shall please customers, it will be a decided advantage to try the garment on when partially made. We advise the forward baist as the most successful: this has all the seams sewn with the exception of the side and shoulder seams, the linings baisted over, and the sleeves and collar baisted in. A coat prepared in this way enables the tailor to see how it will fit when finished, and to adapt it to the customer's wishes, and any peculiarity of form that may exist.

Quantities of Materials.

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Lengths of material to order for different garments and combinations of garments allowing for usual inlays and average facings. Cloth 37 inches to the yard and 56 inches wide.

Garment.	Chest	L'gth	Sl've	Trous. Side	Quantity of Material.
Sailor Suit	24	18½	19½	18	1 yd. 13 ins.
Jacket Suit	26	19	22	19	1 yd. 9 ins.
Highland Jacket and Vest	24	18	20	—	¾ yd.
Eton Jacket and Vest	28	18	25	—	1 yd.
Jack Tar Suit	26	22	22	32½	1½ yds.
Lounge Suit	28	24	25	36	2 yd.
" "	30	26	27	38	2½ yds.
" "	32	27	29	40	2½ yds.
" "	34	28	31	42	2½ yds.
" "	36	29	32	43	2½ yds.
" "	38	29½	33	44	2½ yds.
" "	40	30	33½	45	3 yds.
" "	42	30½	33½	45½	3½ yds.
" "	44	31	33½	46	3½ yds.

For Reefers add ½ yd. to above quantities. Norfolk Jackets ¼ yd. extra. When Trousers are not required deduct 1½ yds. from 34 to 44 breast and about 1 yd. from 28 to 32.

Morning Coat Suit	32	33	29	40	2½ yds.
" "	34	34	31	42	2½ yds.
" "	36	35	32	43	3 yds.
" "	38	35	33	44	3½ yds.
" "	40	35	33	44	3½ yds.
" "	42	36	33½	45½	3½ yds.
" "	44	36	33½	46	3½ yds.

Morning Coat and Vest	32	33	29	—	1½ yds.
Ditto.	34	34	31	—	1½ yds.
Ditto.	36	35	32	—	1½ yds.
Ditto.	38	36	33	—	2 yds.
Ditto.	40	36	33½	—	2½ yds.

Garment.	Chest	L'gth	Sl've	Trous. Side	Quantity of Material.
Morning Coat and Vest	42	36	33½	—	2½ yds.
Ditto.	44	36	33½	—	2½ yds.
Frock Coat & Vest	32	36	29	—	2 yds.
" "	34	37	31	—	2½ yds.
" "	36	38	32	—	2½ yds.
" "	38	38	33	—	2½ yds.
" "	40	39	33½	—	2½ yds.
" "	42	39	33½	—	2½ yds.
" "	44	39	33½	—	2½ yds.

Chesterfields and

Raglans	28	34	25	—	1½ yds.
Ditto.	32	38	29	—	1½ yds.
Ditto.	36	40	32	—	2 yds.
Ditto.	40	42	33½	—	2½ yds.
Ditto.	44	44	33½	—	2½ yds.

Inverness ½ yd. more than above.

Livery Frock Over-

coat	36	50	32	—	2½ yds.
Ditto.	40	52	33½	—	2½ yds.
Ditto.	44	54	33½	—	3 yds.
Coachman's S.B. Fr'k, Uniform	36	34	32	—	1½ yds.
Fr'k, or Footman's Coatee.	40	35	33½	—	2 yds.
Flannel Shirt	38	34	38	—	3½ yds., 30 wide.
Ladies' Jackets, 1½ to 1¾ yds. Bodices, 1½ yds. Blooses, 1½ yds. Ulsters, 2½ to 3½ yds. Costumes, 3½ to 4½ yds.					
Skirts, about twice the side length.					
Habit and Train, 3½ to 4 yds.					
Habit, Train, and Breeches, 4½ yds.					

These quantities are all to the close side, but lays showing how to arrange the various parts and provide good facings are given in a useful little book entitled "Practical and Economical Cutting," Price 6s. 0d.

NOW IS THE TIME

**To make Arrangements
for next Season's**

TRADE PRINTING.

**CATALOGUES, PRICE LISTS,
FASHION CIRCULARS,
And Other Forms of Advertising.**

THE GROWTH OF THIS DEPARTMENT

Of our business, and the increase of our own work caused by our continuously expanding circulation has made

AN ENLARGEMENT NECESSARY,

And we have just supplemented our already magnificent plant by an additional machine, which will be especially adapted for the highest class of art work, Fashion Booklets, Circulars, &c.

We have the largest and best assortment of blocks of Fashion Figures in stock, and a

STAFF OF ARTISTS

Whose services will be at the disposal of our patrons for any special designs or other work that may be needed.

We are, therefore, prepared to give estimates for any and every class of artistic trade printing, and both large and small orders will alike receive our most careful attention, In sending for specimens, some idea of the nature of the intended order should be given, and all communications should be addressed to

The John Williamson Company Limited, 42, Gerrard Street, London, W.

Useful Cleaning Hints, &c.

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Cleaning Hints and Recipes.

Liquified Sunlight Soap is one of the best agents for cleaning clothes. So-called "Dry Cleaning" is done by rubbing the articles with naphtha, benzine, spirits of turpentine, methylated spirits, or chloroform. This will remove almost any stain or mark, and, as it quickly evaporates, leaves the garments dry. When using these, keep away from a naked light.

An excellent cleaning concoction is made by dissolving half ounce each of ammonia, salts of sorrel, and common soda in a pint of water. It may be used cold, and will remove paint, tar, or fruit stains.

Grease and oil may be removed by laying a piece of blotting or brown paper on the top, and passing a hot iron over it, and remove the last trace of it with ammonia or benzoline.

Oxalic acid dissolved in water will remove stains of rust, wine or fruit marks, iron mould, &c., but it must only be used on white.

A teaspoonful of chloride of lime will remove all stains from White Mole-skin or Anton Breeches. They should be rinsed in water slightly blued afterwards.

To keep away moths use any of the following agents:—turpentine, camphor, naphthaline, salts, bitter apple. It is also said that moths have an aversion to the ink on newspapers.

Hartshorn is very useful in restoring colours that have been affected by the use of acids.

A simple test for indigo cloth is salts of sorrel dissolved in water. If it turns an indistinct orange colour the dye is not good, but if it turns a greenish olive colour, it has been indigo dyed in the wool.

The Magic Cleaning Fluid.

Dissolve quarter pound of Castile soap in one gallon of soft water by boiling, and whilst the water is hot add three ounces of liquid ammonia, two ounces of sulphuric ether, two ounces of glycerine, and four ounces of alcohol. Keep away from a naked flame whilst mixing; when cool put in bottles and cork. This fluid evaporates quickly, and removes grease, &c., like magic. It may be used on woollen or linen goods, as it does not stain.

Black Cloth Reviver.

A good black cloth reviver may be made by boiling two pounds of logwood and one pound of blue gall in five quarts of water for two hours, and after it is strained, add a pound of green copperas.

Another good mixture may be made as follows:—two ounces of bruised blue gall, one ounce of sumach, one ounce of logwood, one pint of vinegar, half-ounce of sugar. Soak in a closed vessel for twenty-four hours, macerating it thoroughly, and applying heat. Strain off the clear liquid, and add one ounce of sulphate of iron, and shake the mixture twice a day for a week. Apply with a brush or a sponge, and keep it in a corked bottle.

For blue-black cloth, an excellent reviver is made by dissolving one ounce of soluble Prussian blue in a quart of water.

A solution of oxgall is also recommended as a good renovator of black cloth. One teaspoonful or oxgall being mixed with a quart of water.

To Remove Shine.

Shine on worsted and other cloths may be partly removed by being well rubbed with turpentine or a solution of ammonia, or some strong coffee.

Furs.

If Furs are sponged with a solution of ten grains of corrosive sublimate, dissolved in a pint of warm water, it will effectively protect them from moth. This must be used carefully as it is a strong poison.

A good plan of cleaning furs is to warm some new bran in a pan, and when rather hot rub it thoroughly into the fur. Repeat this two or three times, applying it with book muslin and brush.

White furs can be cleaned by laying them on a table, and rubbing them well with bran, moistened with warm water, applied with a flannel, and finally rubbed with magnesia.

To Raise the Nap on Cloth.

Soak the damaged part in cold water, then lay it on a board, and rub with a half-worn harter's card, filled with flocks. Hang the cloth up to dry, and then lightly brush the nap the right way.

To Draw Designs on Cloth.

Mix a little blue stone and a little sugar with water, and apply this to the cloth with a quill pen.

To Renovate Silk.

Sponge with a solution of ammonia, and iron on the wrong side.

To Clean Silks and Satins.

Make a mixture of the following:—four ounces of soft soap, four ounces of honey, the white of an egg, and two table-spoonfuls of alcohol. Brush the silk with this mixture, using a rather hard brush; rinse in cold water; let it drain nearly dry, and press on the wrong side while damp.

To Clean Delicate Silk.

Scrape a few potatoes to pulp, add a little water, and clean with this mixture.

Grease and Wax Stains on Silk.

Scrape away the wax or grease, and gently rub the spot with French chalk, mixed with lavender water to the consistence of cream. Lay blotting paper on the top, and apply a warm iron. Remove the chalk when dry, and brush with a soft brush.

Restoring Colour to Silk.

Hartshorn or sal volatile applied to silks that have had the colour taken out of them by acids will often restore them.

Paste for White Breeches.

Mix pipe-clay and water until it makes a thick paste, and then add a little powdered blue. When using, mix some of this paste with some boiled milk, till it is the consistency of cream; and lay it evenly over all parts of the breeches. Turn them inside out to dry.

Easy Method of Waterproofing Cloth.

For waterproofing woollen cloth:—four ounces powdered alum, four and a half ounces sugar of lead; dissolve in three gallons of water, and stir twice daily for two days. When perfect subsidence has taken place, pour off the clear liquid only, and add to it two drams isinglass, previously dissolved in warm water; take care to mix thoroughly. Steep the garments in this mixture for six hours, after which hang up to drain and dry. Wringing must be avoided.

Simple Tests for Cloth.

Cloths are frequently adulterated by the introduction of cotton, shoddy and silk, as well as metallic filling to make it heavy. One of the simplest tests to show what cloth is made of is fire. The tests are made in the following way:—Take a sample of the cloth and separate the warp from the weft, then take say a thread of the warp, and hold it to the light and let it burn. If it is wool, it will burn very slowly, and will not smell very sweet, the odour being something like burnt feathers; if a percentage of cotton is present it will burn quickly and not smell, cotton blazes, but wool does not. If wool predominates, the thread will have a wavy or round surface, if cotton predominates it will be smooth and hard. Warps, i.e., the length threads are more frequently adulterated with cotton, and the Wefts, or cross-ways, are adulterated with shoddy with a smaller percentage of cotton; it being important that the warp threads should be stronger. If there is much cotton in the weft threads the cloth will have a rough, coarse, and open appearance. To find out the

Presence of Cotton

Take a sample of cloth and boil it in a bath of strong Caustic of Potash which will have the effect of dissolving all the animal matter, and will not in any way effect the cotton; when taking it out of the bath wash in cold water and dry thoroughly, and you will have the cotton left. The experiment to destroy the cotton and leave the wool intact, may

be made as follows:—Take a sample of cloth and put it into a bath of Sulphuric Acid standing four degrees Baume, let it remain there for half an hour, then take out, wring and dry, and then place it where the temperature stands at 180 to 200 F. where it should be left for at least an hour, then take the cloth and rub it, and the cotton will come away in the form of dust, it having been reduced to carbon. In this way you can either test cloth as wool, or, you can test the warp and weft separately, by carefully weighing the samples before the test you will be able to tell the amount of cotton or wool destroyed.

To Destroy Silk

In cloth is a very difficult matter; it may, however, be done by concentrated zinc chloride made neutral by boiling with zinc oxides, allow it to get cool. This will dissolve silk very slowly, but at the same time it is apt to affect the wool, although not to a great extent. Another test is the microscope; cotton fibre under a powerful microscope looks like a glass tube split down the middle. Shoddy possesses many features not found in new wool. There are generally vegetable fibres which are frequently of various colours, which if washed will look rusty. In shoddy, the scales found on new wool fibres are missing, shoddy being much shorter in the fibre, has less strength and elasticity. The backing that is used in double cloths is generally filled with shoddy.

THE TAILOR AND CUTTER TRADE APPLIANCES DEPARTMENT.

Shears and Scissors.

The Tailor and Cutter Shears.

The best in the market for ease and comfort in cutting, durability and excellence of finish. Specially manufactured for us.

	s.	d.
No. 1—12½ inches	1	4 0
No. 2—13 "	1	7 6
No. 3—13½ "	1	10 6
No. 4—14 "	1	12 6
No. 5—14½ "	1	16 0
No. 6—15 "	2	0 0

The New Lined-Blade Shears.

A good serviceable shear warranted Sheffield make.

	s.	d.
12½ inches	1	2 6
13 "	1	3 0
13½ "	1	4 0
14 "	1	5 6
14½ "	1	7 6
15 "	1	10 0
Shears for use with the left hand	3	0 0

Best Trimmers Japanned Handles.

	s.	d.
7 inches	2	6
8½ "	3	0
9 "	3	6
10 "	4	0
11 "	4	6
12 "	5	0
13 "	6	0
14 "	7	6

SHEARS CAREFULLY GROUND AND REPAIRED AT REASONABLE CHARGE.

SQUARES & TAPES.

These are made of the finest materials, and have been specially manufactured for ourselves.

	s.	d.
24 by 27, nicely bevelled	3	9
27 by 18 "	3	9
24 by 24 "	3	3
24 by 18 "	3	3
Graduated Squares	5	3
Boxwood Diagram Square, 6 by 6 & ½	1	8
Xylonite Diagram Square and Art Curve	2	8
Best Quality Trouser Curve	2	6
do. with brass ends	3	6
½ in. wide 18 in. long, straight edges	0	9
45 in. Straight Edge, brass ends	3	6
Student's Square, 18 by 9 per doz	5	6

Vincent's Registered Curved Square.

Specially adapted for use with The O.P.G. System; but suitable to use as an ordinary Square. (Regd No 401016.) Price 5s. 0d.

Vincent's Registered Graduated Square.

With special curve and angle, same as above Price 7s. 6d.

Vincent's Registered Xylonite Diagram Square.

One-sixth scale one side, one-fourth scale the other Price 1s. 6d.

Measuring Tapes.

	s.	d.
The C.P.G. Tape (Regd.) Locates the quantities: shoulder slope, depth of scye, width of back neck, across chest, front shoulder and over shoulder, for all sizes from 24 to 50 breast	1	0
The Pivotée Tape with inches one side centimetres the other, and brass attachment for scye and fork measures	9	
Narrow inch	3	
" double figured	4	
" brass ends	5	
" double figs	6	
Half inch wide brass tips	6	
Long brass ends	6	
Trouser Tapes	8	
The divisional Tape giving scales of all measures from 12 to 24 ins., one-twelfth to two-thirds	6	
With elastic attachment	1	0
The American Satin Tape, light clean and flexible. A new kind of measure, but approved of by all who have seen it	9	
1d. postage extra for tapes: 3d. extra for sets of graduated tapes and for squares.		

Graduated Tapes.

The "Tailor and Cutter" Ordinary Graduated Tapes.

	s.	d.
A quality, printed one side only	6	0
B " " " " " "	8	6
C " printed both sides	4	0
D " " " " " "	2	6

The C.P.G. Graduated Tapes.

	s.	d.
By the author of the "Cutter Practical Guide" System 1st quality	7	6
" " " " 2nd quality	5	0

Miscellaneous Appliances

The Eclair Button Making Machine for making and covering buttons to match garment, or otherwise with moulds supplied in various sizes; particulars on application.

	s.	d.
Price of machine	21	0
" moulds per gross, from	1	0

Strong Brown Paper, suitable for wrapping or patterns (same as used for Tailor and Cutter Models)

	s.	d.
1 quire, 24 sheets 36 by 56	1	3
1 ream, 20 quires	21	0

Special Pattern Paper, very suitable for chalking purposes (same as used for the Tailor and Cutter Special Patterns.) In various colours, blue slate, green, &c. Supplied in rolls equal to about a ream

	s.	d.
each	21	0
Glazed Board and Leatherette Board, very strong and serviceable for Models required for frequent and constant use. In various weights, 6d., 9d. or 1s. the sheet		

Sleeve Boards.

	s.	d.
No. 1—5 by 3 size at ends	2	6
No. 2—6 by 3 "	2	6
No. 3—7 by 4 "	3	0
No. 4—8 by 5 "	3	3
No. 5—9 by 5 "	3	6
No. 6—9 by 7 "	3	9
Board for Trousers—10 by 8	4	0

Pressing Board

	s.	d.
Duplex Board	7	6
do. shaped for working up breast	10	0
The "Tailor and Cutter" Registered Breast Board	5	0
Lap Board	4	6
do shaped	5	0
Cheese Board	6	0
Sleeve head board	6	0

Tailors' Crayons.

	s.	d.
German or French Chalk, white, blue, black or assorted colours, per box	2	0

Geese, &c.

Tailors' Irons, fire heated 10lb., 2s. 0d., 12lb. 7s. 6d., 14lb. 3s. 0d., 16lb. 3s. 6d., 18lb. 4s. 6d.

Stoves.

	Coke	Gas
The Kosmos Stove for 6 irons	£4 12	£5 9 0
ditto 8 "	£5 2	£6 2 0
ditto 10 "	£5 17	£6 19 6

The "Young Ben" Tailors' Stove for heating to 10 irons, with 2ft length up smoke pipe or elbow, £2., larger, £2 12s., £3 10s., and £3 12s.

The "Wee Ben" Stoves takes 6 irons on the top plate inside, and from 10 to 12 on outside heating surfaces £2 10s.

	s.	d.
The Atmospheric Gas Stove		
1 hole	10	6
2 holes	1	0 0
3 holes	1	10 6

The Leamington Stove, for use with ordinary fuel. No setting required.

	s.	d.
No. 1, 3 to 4 irons, oven 11 x 11 x 10	3	3 0
No. 2, 5 to 6 irons	4	0 0
No. 3, 8 to 9 irons	6	0 0
No. 4, 12 irons	10	0 0

Self-Measurement Forms.

The "Tailor and Cutter" copyright Self Measurement forms are supplied either with plain heading or with customer's own name and address printed on them. They give full instructions and illustrations for measuring for all garments including hats, &c. Price 100 (without name) 2s. 6d.; 1000 (without name) 20s. 0d.; 500 (with name) 15s. 0d.; 1000 (with name) 22s. 6d., over that number 10s. 0d. per 1000. No extra charge for blocks. Specimens on application.

THE COST OF TRIMMING.

We have frequently been asked to give our readers a statement respecting the cost of trimming various garments, and we have pleasure in supplying this herewith. We have taken the lowest and the highest cut length price of a well-known firm who advertises in our columns, and we have calculated the cost of the various items, including sewings, &c. It will, of, course, be understood, that when trimmings are bought in pieces, they can be obtained at much lower prices than when procured in cut lengths. The totals for the various garments follows: Trousers, 8½d. to 1s. 2½d.; Vest including Italian cloth back, 1s. 2d. to 2s. 8d.; Jacket, 2s. 5d. to 6s. 0½d.; Frock Coat, 5s. to 13s. 1d. These are the cheapest and the most expensive, and between these margins lie every possible variation. We think our readers will find this table very useful.

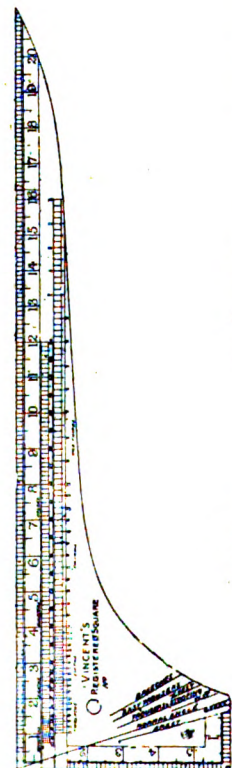
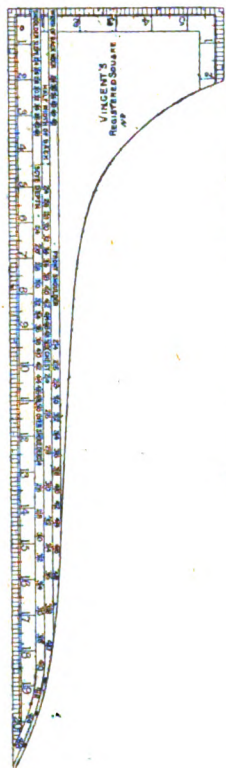
	JACKET.		COAT.		VEST.		TROUSERS.	
	Quan.	Cost.	Quan.	Cost.	Quan.	Cost.	Quan.	Cost.
Canvas, 4d. to 7d. yard	¾	3d. to 6d.	¾	3d. to 6d.	½	2d. to 3½d.	½	½d. to 1d.
Italian Cloth, 1s. to 3s. per yard.	7/8	10½d. to 2/6	1¼	1/3 to 3/9	¾	4½d. to 1/1½		
Linen, 6d. to 8d. per yard	¼	1½d. to 2d.	½	1d. to 1½d.			¼	1½d to 2d.
Stripe Silesia, 4d. to 8d. per yard	¾	3d. to 6d.	¾	3d. to 6d.	¾	3d. to 6d.	½	½d. to 1d.
Silesia and Pocketing, 4d. to 8d. per yard	¾	2½d. to 5d.	¾	3d. to 6d.	½	½d. to d.	½ & ¾	2d. to 4d.
Wadding 1d. to 2d. per yard			½	½d. to 1d.				
Padding, 8d. to 1s. 6d. per yard	¼	2d. to 4½d.	¼	2d. to 4½d.				
Twist, 1d. per yard... ..	1	1d.	2	2d.	1	1d.	1	1d.
Silk. 1d. per skein... ..	1 to 3	1d to 3d.	1 to 3	1d. to 3d.	1	1d.	1	1d.
Machine Sewings, estimated at		2d. to 4d.		2d. to 4d.		1d. to 2d.		1d. to 2d.
Thread, estimated at		1d.		1d.		½d.		½d.
Buttons and Buckles, ½d. to 9d. per doz.		1d. to 9d.		2d. to 8d.		½d. to 4d.		½d. to 2d.
Hanger, ¼d. to 1d. each		¼d. to 1d.		¼d. to 1d.				
Silk Facings, 4s. to 8s. per yard			¾ to ¾	1/6 to 5/-				
Domett, 8d. per yard			¾	5d.				
Haircloth, 6d. to 1s. per yard... ..			¼	2d. to 3d.				
TOTAL COST		2/4½ to 6/0½		5/0½ to 13/1		1/2 to 2/8½		8½d. to 1/2½

The quantities of material required for making up suits may easily be obtained from the Pocket Edition of Economical Cutting, and the price to be paid for making will be known to the tailor. With these he will soon be able to calculate price as follows:—

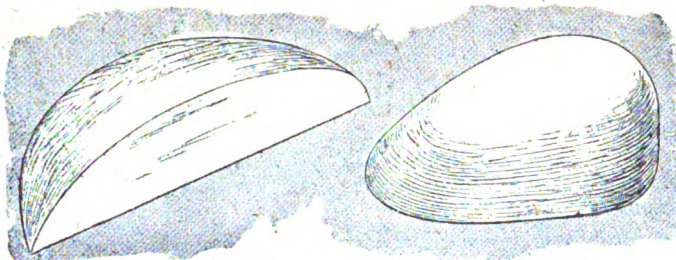
Yards of cloth at—	Cost of Making.	Cost of Trimmings.	Total nett cost.
Add one-third to one-half for profit and working expenses.			Selling price.
Let us take as a specimen a cheap pair of Trousers			
2½ yards of cloth at 1s. 9d.	4s. 4½d.
Cost of making	2s. 6d.
Cost of trimmings	8½d.
			7s. 7d.
Add for profit	2s. 11d.
Selling price	10s. 6d.

In estimating the making at 2s. 6d., we must not be understood to advocate this price as a fair one; we merely give it as an average of the prices paid for making low-priced trousers. The smart shops in the City pay 1s. 6d. Some of the better-class Provincial trade pay 3s. 6d. Our readers will know their own local conditions, and calculate accordingly.

TAILOR & CUTTER APPLIANCES.

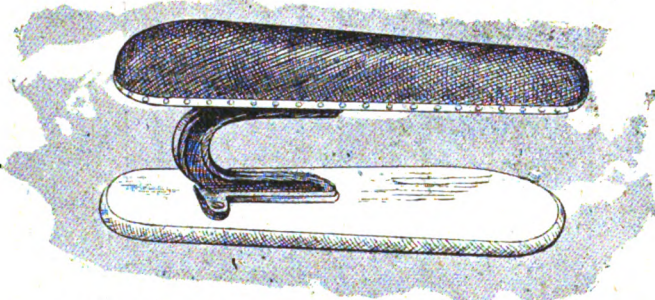


**Vincent's
Registered Square**

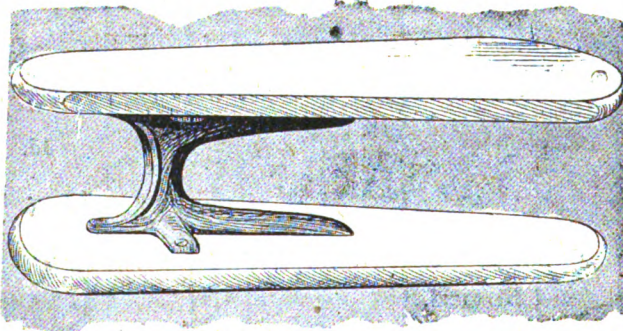


Cheese Board.

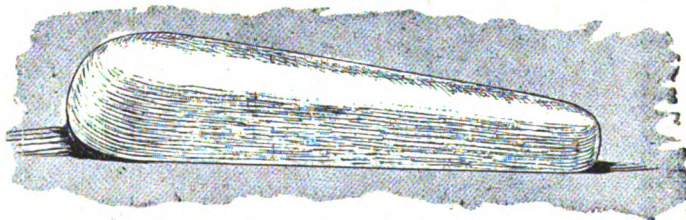
Breast Board.



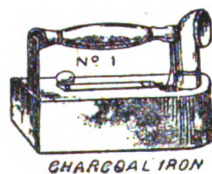
Combined Pressing and Damping Board.



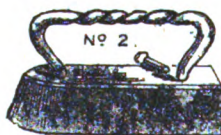
Duplex Board.



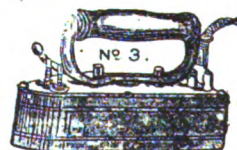
Sleeve Head Board.



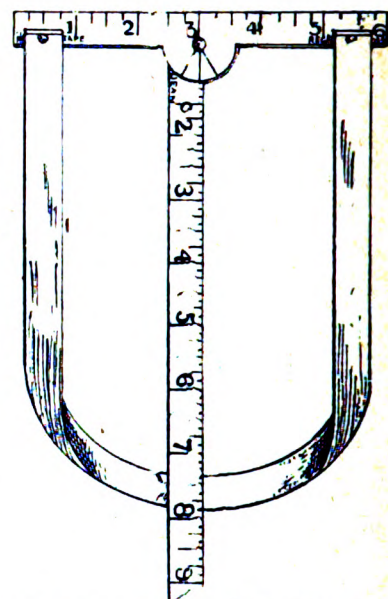
GASOL IRON



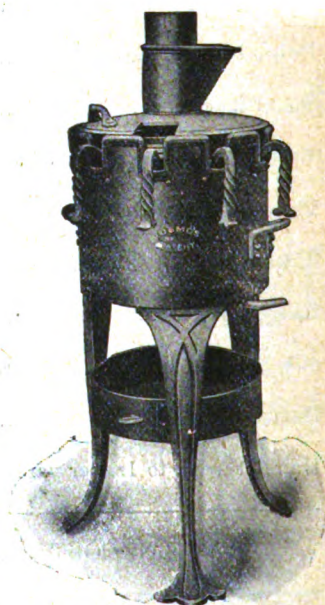
FIRE-HEATED IRON



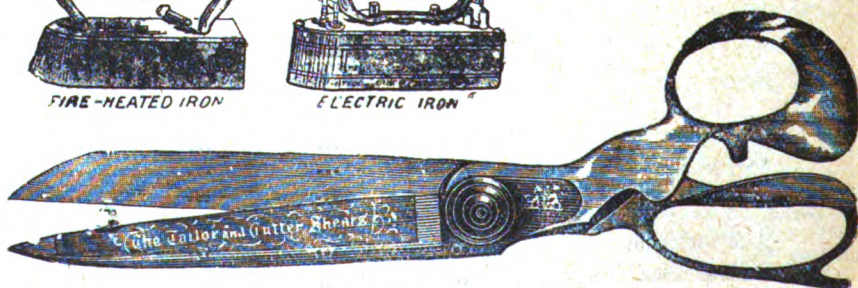
ELECTRIC IRON



**Pivotee Tape, with Elastic
Attachment.**



The Kosmos Stove.



The Tailor and Cutter Shears.

See Price List on another Page.

The John Williamson Company Limited, 42, Gerrard Street, London, W.

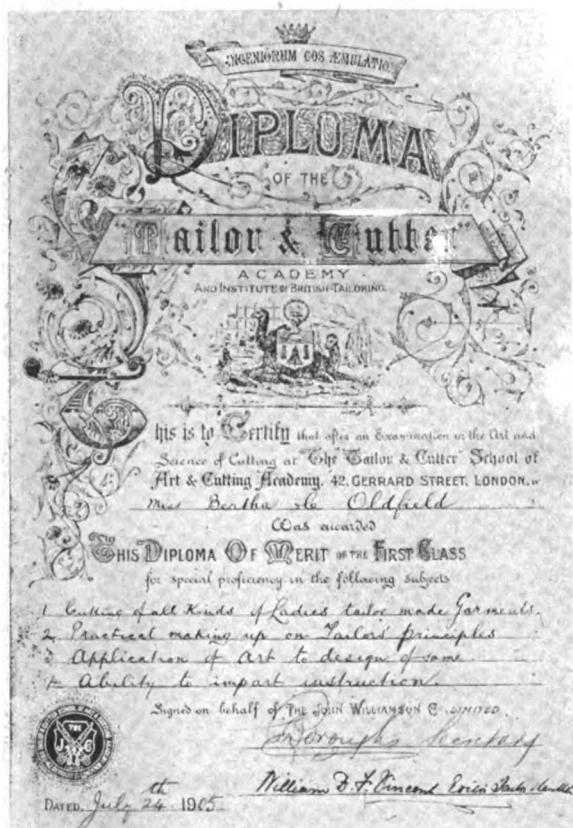
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“ The Ladies’ Tailor ”

Scale of Average Measures.

BOYB DEPTH...	5 $\frac{3}{4}$	6 $\frac{1}{2}$	7 $\frac{1}{4}$	7 $\frac{1}{2}$	7 $\frac{3}{4}$	8	8 $\frac{1}{4}$	8 $\frac{1}{2}$	8 $\frac{3}{4}$	8 $\frac{3}{4}$	9
NATURAL WAIST	12	13	13 $\frac{1}{2}$	14	14 $\frac{1}{2}$	15	15 $\frac{1}{2}$	15 $\frac{1}{2}$	15 $\frac{1}{2}$	15 $\frac{3}{4}$	15 $\frac{3}{4}$
NECK.....	5	5 $\frac{1}{2}$	6	6 $\frac{1}{2}$	7	7 $\frac{1}{2}$	7 $\frac{1}{2}$	8	8 $\frac{1}{2}$	9	9 $\frac{1}{2}$
ACROSS BACK..	4 $\frac{3}{4}$	5	5 $\frac{1}{4}$	5 $\frac{1}{2}$	5 $\frac{3}{4}$	6	6 $\frac{1}{4}$	6 $\frac{1}{2}$	6 $\frac{3}{4}$	7	7 $\frac{1}{4}$
FULL LENGTH SLEEVE	19 $\frac{1}{2}$	22 $\frac{1}{2}$	25	25 $\frac{1}{2}$	26	26 $\frac{1}{2}$	27	27 $\frac{1}{2}$	28	28 $\frac{1}{2}$	29
ACROSS CHEST.	5	5 $\frac{1}{2}$	6	6 $\frac{1}{2}$	7	7 $\frac{1}{2}$	8	8 $\frac{3}{8}$	8 $\frac{3}{4}$	9 $\frac{1}{8}$	9 $\frac{1}{2}$
FRONT SHOULDER...	9	9 $\frac{1}{2}$	10	10 $\frac{1}{2}$	11	11 $\frac{1}{2}$	12	12 $\frac{1}{2}$	13	13 $\frac{1}{2}$	14
OVER SHOULDER...	12	12 $\frac{1}{2}$	13	13 $\frac{3}{4}$	14 $\frac{1}{2}$	15	15 $\frac{3}{4}$	16 $\frac{1}{2}$	17 $\frac{1}{4}$	18	18 $\frac{3}{4}$
CHEST	24	26	28	30	32	34	36	38	40	42	44
WAIST	24	24	23	23	23	24	26	27 $\frac{1}{2}$	29	31	32 $\frac{1}{2}$
SEAT.....	25	28	31	34	36	38	40	42	44	46	48

How to Learn Dress Cutting and Making On Tailoring Principles.



Reduced fac-simile of Diploma awarded to
successful Students.

**For Business Purposes, for
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In Technical Schools, Institutes
Private Classes, &c.**

**An interesting, Artistic, and
Profitable Occupation, easily and
quickly acquired at nominal cost
at the**

**"Tailor & Cutter" Academy,
and
Institute of British Tailoring**

**42, Gerrard Street,
London, W.**

Ladies' & Children's Garments, Coats and Bodices, Skirts, Blouses, &c. Important Notice.

**Arrangements are now made for teaching any or all the above subjects
on the following terms:**

6 Lessons (making up or cutting out—or both)	-	-	81	1s.	0d.
13	"	"	82	2s.	0d.
20	"	or Two Weeks consecutive instruction	83	3s.	0d.
30	"	or Three Weeks	84	4s.	0d.
40	"	or One Months	85	5s.	0d.

Individual Instruction.

**Diplomas granted on the result of Examination, both in Tailoring & Cutting.
The systems taught are simple and reliable, quickly learnt, and readily
applied.**

Prospectus containing Full Particulars post free on application.

Rules for the Cutting Room.

Selected from a recent Post Card Competition.

NO. 1.

Have a place for everything, and keep it there.

Know your own place—and keep it, too.

See that all materials are properly ticketed (6-4 widths on crease edge), and rolled right way of grain.

Remove all sold-outs from pattern books at once.

Keep a “wanted” book, and enter all requirements without delay.

Have up-to-date fashion plates always at hand.

Enter, as far as possible, in customer's presence, number of cloth, the price, when agreed upon, all particulars of finish, date of try-on, together with time and mode of despatch.

When made by others, have all entries called back.

Note any peculiarities of form and enter in Order Book.

Write all necessary particulars on workmen's tickets, and have these attached to the finished garment.

Enclose all trimmings with each job, and require workmen to call your attention to deficiencies on opening.

After trying-on, make alterations at once—marks may rub out.

Have all orders completed in time to allow for examination and “encores” before despatching.

Have all goods well brushed and carefully packed before sending home.

When possible, try-on the finished garments.

Never pass discreditable work; but don't blame workmen unnecessarily.

When there is sufficient work, be ready to give workman a good start Monday morning.

Always make a note of all appointments, and keep them in good time.

Keep Order Book properly dated, and ledgers should be posted from same, with corresponding garment order for future reference.

As we would that men should do to you, do ye also to them likewise.

NO. 2.

Be punctual, courteous, and obliging, and keep well up-to-date with the changes of fashions. Be honest and faithful, as if he were the man and you were the master.

In booking the order, carefully note all the requirements; leave nothing to memory, as when to fit-on, when finished, and how despatched, together with the price. Avoid talking a lot to customer when you are measuring, so as to have your mind on your work.

Always show a willingness to oblige by noting every detail of customer's requirements. Take note of any deformities. Be sure to question customer as to ease.

If a clerk be kept, get him to repeat all items, so that you can check them.

Carefully note number and price of cloth.

Keep a list of orders entered up each day, placing each one under its proper date for fitting-on and completion.

Be economical in cutting from cloth, and just leave sufficient to fit up comfortably.

Keep a journal, and enter in it quantity of material used, together with the trimmings and cost of making, and thus be able to tell at a glance the profit on each order.

In trimming, study the purpose for which the garment is needed and trim accordingly.

In giving garment to workman, explain to him how you require it made up, where to shrink, stretch, full on, etc.

When trying-on see to the balance, height of neck, hang of sleeves, pleats, etc., and carefully note all alterations, and mark same yourself, not leaving this to the workman.

In examining finished garment, see that all customer's requirements have been attended to, and that the sleeves hang right, collar right, and linings easy, etc.

Carefully brush, fold up, and despatch to time.

Enter in day-book before despatch, and so leave nothing to memory. An orderly routine is essential.

TYPICAL TESTIMONY

The last pattern you sent me was very satisfactory.
M.P.

The 48 B. overcoat pattern you sent the other day fitted first class.
J.H.

All patterns I have had from you have been perfect.
T.E.S.

I had a 34 B. jacket pattern from you, and I am very well pleased with it.
G.L.

Your splendid patterns are a great boon to me, both in fit and style.
G.W.D.

The last patterns you cut for me were a splendid success.
D.J.B.

The little girl's Coat Pattern you cut and sent me a few days ago, with three capes, did splendidly.
A.D.C., Aston.

I always find your patterns turn out successfully.
S.M.

The patterns I have had from you from time to time were first-class; thanking you for some
L.F.T.

Let me say here that the last two patterns were splendid.
J.C.

The last two basque coat patterns you cut for me fitted splendidly; more than pleased with them.
A.H.

I have been well satisfied with all other patterns I have had of you; they have fitted splendidly.
T.T.

I am very pleased with patterns, as the garment fits beautifully.
H.F.

I may say that the Chesterfield pattern I recently had from you proved a capital fit.
W.G.

I have got the set of Lounge Patterns, and am very well satisfied with them.
W.H.E.

I have been most pleased with previous patterns.
A.C.B.

Patterns received have proved successes.

All the patterns I have had have proved grand fits.
T.H.R.

I wish you every success with your journal, which is a great help to many in the trade.
D.M.N.

Your "Ladies' Tailor" is really grand this month. I get a great help from its valuable pages.
E.G.P.

I beg to state that I am well pleased with the "Ladies' Tailor" of to-day.
W.T.

Fashion Folio to hand. It is a very fine production.
D.B.

We should like to express our appreciation of the book "The Art of Measuring," which should certainly meet a decided want.
E. W. D.

I have had several patterns from you, which have given great satisfaction.
J. K.

I had a pattern same style about a fortnight ago, and it was a beauty.
J.B.

Both the other patterns I had from you some time back fitted grandly; and hope these will be the same in fit.
H.G. and SON.

Ladies' Jacket Pattern gave great satisfaction. This is the second Ladies' Pattern I have had of you recently, and I am very pleased with them.
R.G.J.

It gives me pleasure to thank you kindly for D.B. Frock Pattern, which you sent in October last. I found splendid fit, like the other patterns.
T.F.

Very pleased with Lady's Patterns.

M.T., Caerphilly.

You don't know how pleased I was with the pattern you sent me, for it fits splendidly.
J.T.

I have been more than pleased with previous patterns from your place.
H.B.

The West End Riding 'Train Pattern I had from you proved most satisfactory.
F.F.

The last Ladies' Bolero Pattern was a complete success, and extremely pleased with it.
E.G., Hythe.

Enclosed find cheque for £5, for which please to forward the C.P.G. to Cutting all kinds of Garments. Those books are for a pupil whom I had all winter, and who I strongly advised to spend the £5 in such a way knowing as I do the value of having such good books of reference beside me.

Panama, Carrea de Suere.

E.A.S.R.

Please forward your book entitled "The Possibilities of the Sewing Machine," for which I enclose postal order value 2s. 6d. The other three books which you sent me, viz., the Pocket Edition of the C.P.G., the Pocket Edition on Economical Cutting, and Vincent's System, Part V., are worth ten times what they cost.

I have already several parts of the C.P.G. System, among them being Clerical Garments, Remedies and Defects, with which I am very pleased; and I find the C.P.G. System gives great satisfaction. I have also "Wampen's System," by Tonkin, which I find very effective.
M.C.

I received Vincent's Work on Ladies, Vol. IV., quite safely. I am pleased with the same; it contains the information I require.
H.M.

I may say I consider your Pocket Edition is an excellent book for the money, and trust you will have a large sale.
A.J.H.

H. E. FLESHER (old Student, now in Toronto, Canada), writes:
E.M.

"I think the new way you have got up the monthly edition of the Journal a vast improvement on former ones. It is truly wonderful for the small figure charged for it."

I have found the "Ladies' Tailor" an unlimited help, and sincerely wish I had known of your system before.
D.S.

I have to acknowledge receipt of the Pocket Edition of the C.P.G. System which you sent me at my father's request, during his visit to England. I would also express my gratitude for your kind and prompt attention in sending the book, which I am delighted with, especially as I contemplate undergoing a course of instruction at your Academy.
G.V.L.

Sirs.—I have refrained from writing in acknowledgment of your books, which I received all right, until I had studied them: I think they are the best investment a young man can place his money in; they are up to all my expectations. Thanking you, and hoping you will hear from me at a future date (as I intend having a complete set), I remain, yours respectfully.

Netherton Maryport, Cumberland.
A. C. McMULLEN.

2

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